Horace Marriott
March

Organ

Augener's edition no. 9971

# J. S. Bach

## complete organ works

## vol I

[Best-Hall]

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HORACE MARRIOTT his book
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# Johann Sebastian Bach

## Organ Works

W. T. BEST EDITION

Newly Revised by

DR. A. EAGLEFIELD HULL

Volume I.

## The Great Preludes & Fugues

AUGENER Ltd.
LONDON

# The COMPLETE ORGAN WORKS of J. S. BACH

## The W. T. BEST EDITION

(NEWLY REVISED BY DR. A. EAGLEFIELD HULL)

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### REVISER'S NOTE

Very much indeed has happened during the last two decades with regard to the ever-growing appreciation of Bach's works, and more particularly with regard to the dissemination of the actual Bach spirit and traditions. The works of Parry, Pirro, Spitta, Schweitzer, Heuss and others have contributed much to this end, and the old-fashioned lifeless style of rendering Bach which was so universally considered "*comme il faut*," is now rightly regarded as antiquated and false.

The more we learn about Bach, the more transcendent does his genius appear, and although his works allow endless variety in rendering there are certain things—some of which even the greatest masters of organ playing condoned—which are now rightly condemned as "un-Bach-like." These have been removed from the present edition. Registration schemes of a general character have been added, together with complete phrasing marks. Whilst it has been found impossible to attempt to reproduce Bach's registration, since our instruments are altogether differently constructed, and are even different in substance from the organs of his day, yet care has been taken not to admit anything which is against the principles of Bach's organ colouring so far as we know them. In several cases Bach's actual registration is given in the footnotes. The registration indicated has the great advantage over that of all the Continental Editions, in being designed with the English and American type of organ entirely in mind; a point of supreme importance to the player.

It is hoped that whilst the phrasing is sufficiently broad to avoid the fussiness of some modern editions—which by the way seem more suitable to chamber instruments of very quiet tone—such indications have been given as will prevent the works being lifeless and unintelligible both to executant and audience. Reference letters, which easily catch the eye have been inserted, thus showing convenient "halts" for the student when practising, and at the same time demonstrating at a glance the chief outlines of the form and construction of the piece. Each piece has also a terse but descriptive annotation of the style and history of the composition.

A. E. H.

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VOLUME I

# The Great Preludes & Fugues

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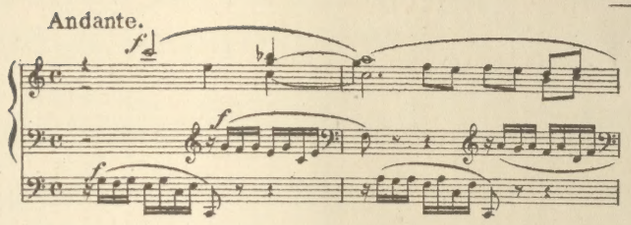
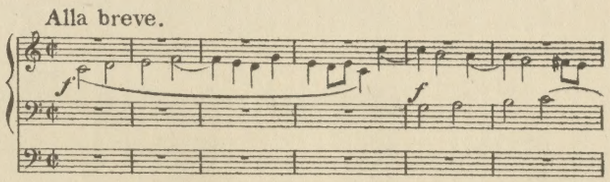
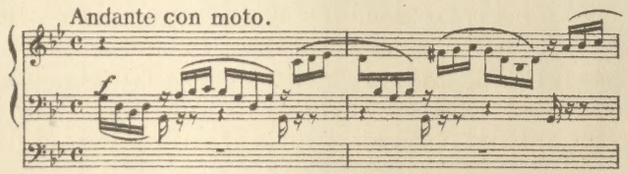
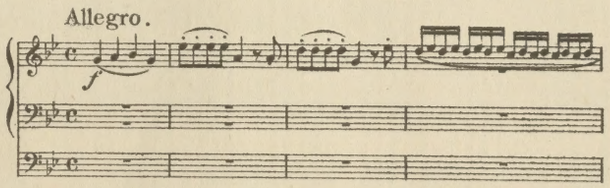
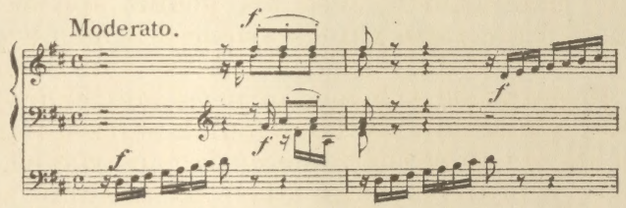
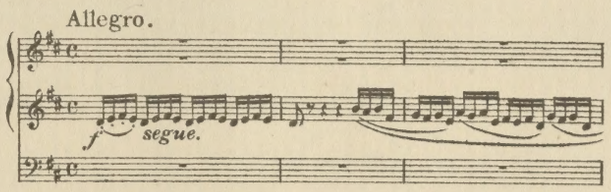
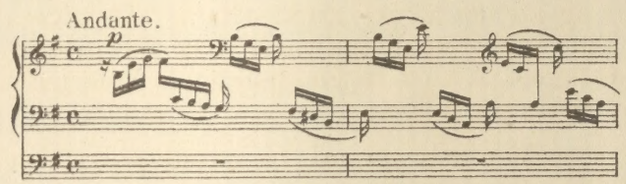
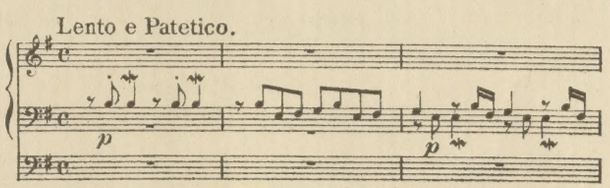
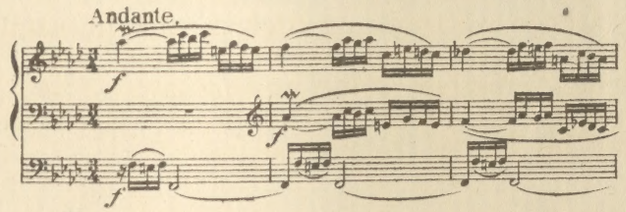
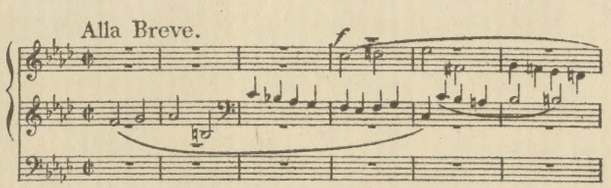
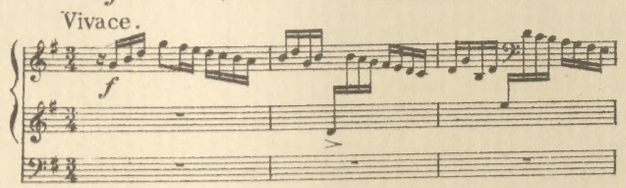
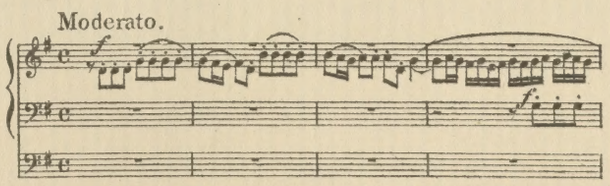
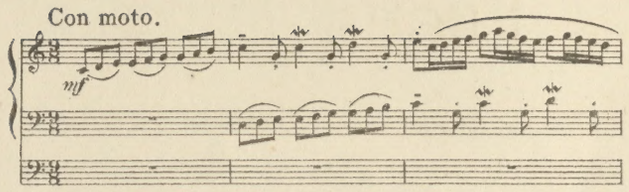
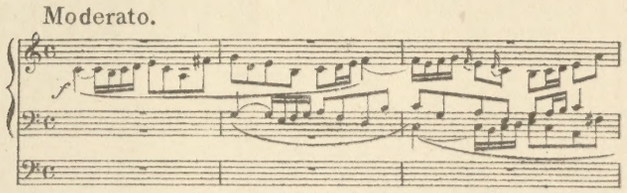
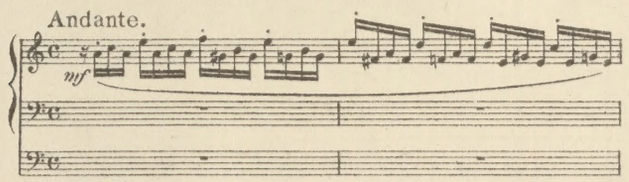
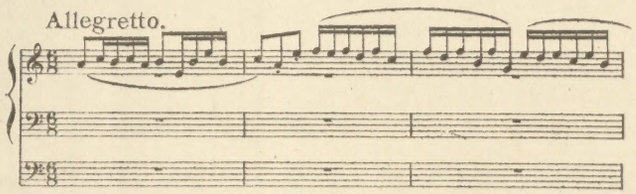
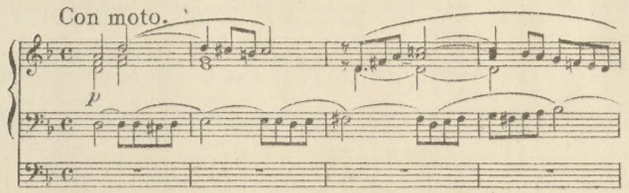
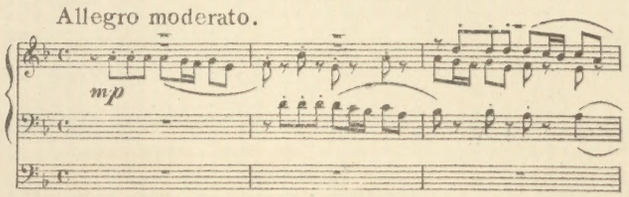
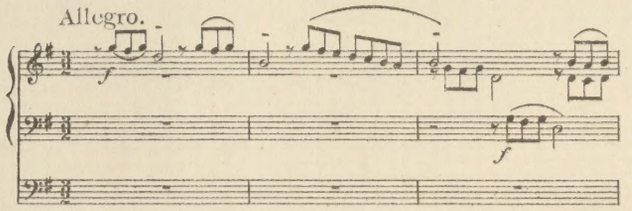
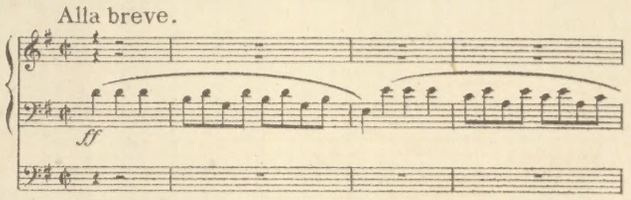
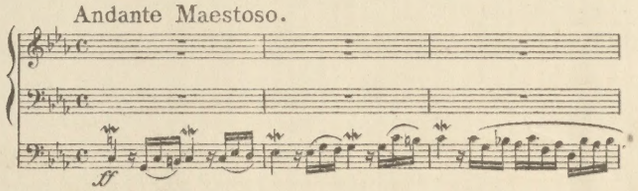
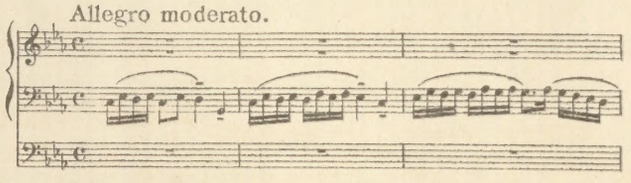
| Nº 1. in C major. PRELUDE. |  | FUGUE. |  Page 1. |
| Nº 2. in G minor. PRELUDE. |  | FUGUE. |  „ 9. |
| Nº 3. in D major. PRELUDE. |  | FUGUE. |  „ 22. |
| Nº 4. in E minor. PRELUDE. |  | FUGUE. |  „ 39. |
| Nº 5. in F minor. PRELUDE. |  | FUGUE. |  „ 45. |
| Nº 6. in G major. PRELUDE. |  | FUGUE. |  „ 56. |

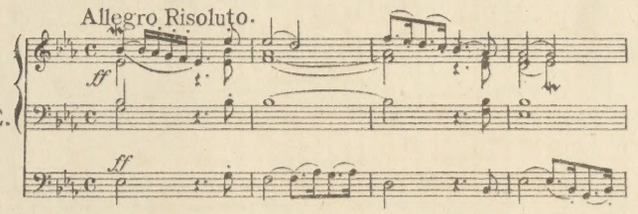
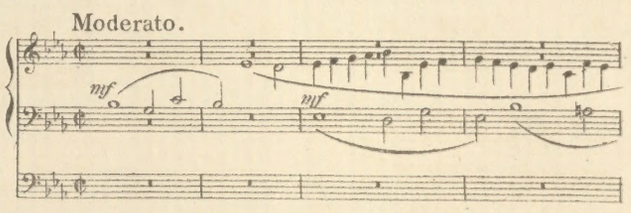
Nº 7, in C major. PRELUDE. Con moto.  FUGUE. Moderato.  Page 69.

Nº 8, in A minor. PRELUDE. Andante.  FUGUE. Allegretto.  „ 83.

Nº 9, in D minor. PRELUDE. Con moto.  FUGUE. Allegro moderato.  „ 100.

Nº 10, in G major. PRELUDE. Allegro.  FUGUE. Alla breve.  „ 112.

Nº 11, in C minor. PRELUDE. Andante Maestoso.  FUGUE. Allegro moderato.  „ 124.

Nº 12, in E flat major. PRELUDE. Allegro Risoluto.  FUGUE. Moderato.  „ 133.

# PRELUDE AND FUGUE.

C MAJOR.

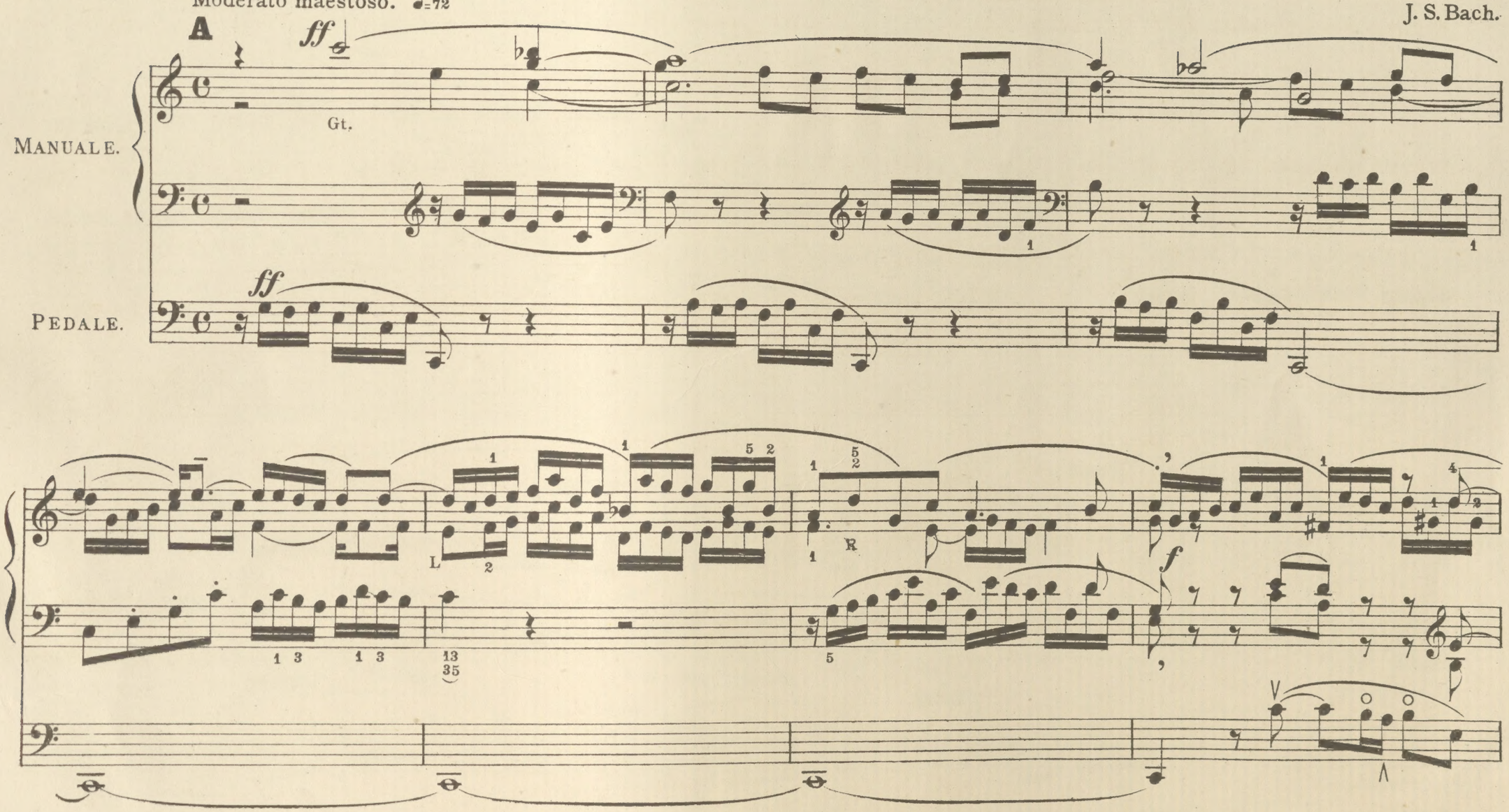
No. 1.

Sw. 16. 8. 4. 2.
Gt. 16. 8. 4. 2.
Ch. 16. 8. 4. 2. } all coupd
Ped. 16. 8. 4.

A Weimar master-piece. The prelude is evolved from one single idea.

Moderato maestoso. ♩=72

J. S. Bach.

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**B**

*ff*

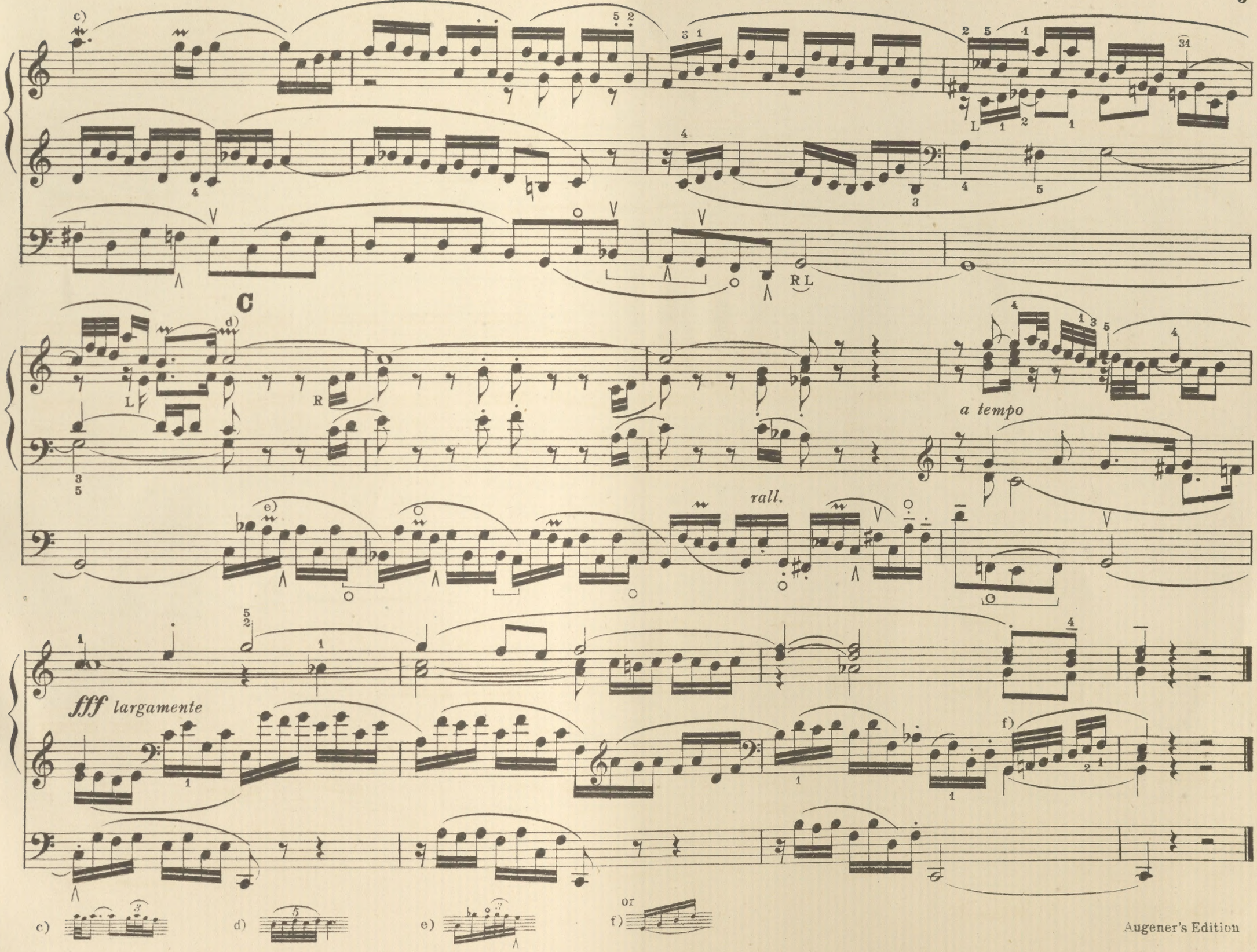
Gt. to Ped. in.

RL

Gt. to Ped.

a)

b)


C
a tempo
rall.
fff largamente
c)
d)
e)
f)
or

Sw. Full Flues, 16. 8. 4. 2.
Gt. 8. 4. *f*.
Ped. 16. 8. 4. to Gt.

# FUGUE.

The Fugue, like the Prelude, is so closely knit as to leave no doubt that Bach played it on one Manual throughout.

[Alla breve. 𝅗𝅥 = 63.]

**A**

Gt. *f*

a)

*f*

a).

*marcato*

C

Reduce to *mf*

**D**

L

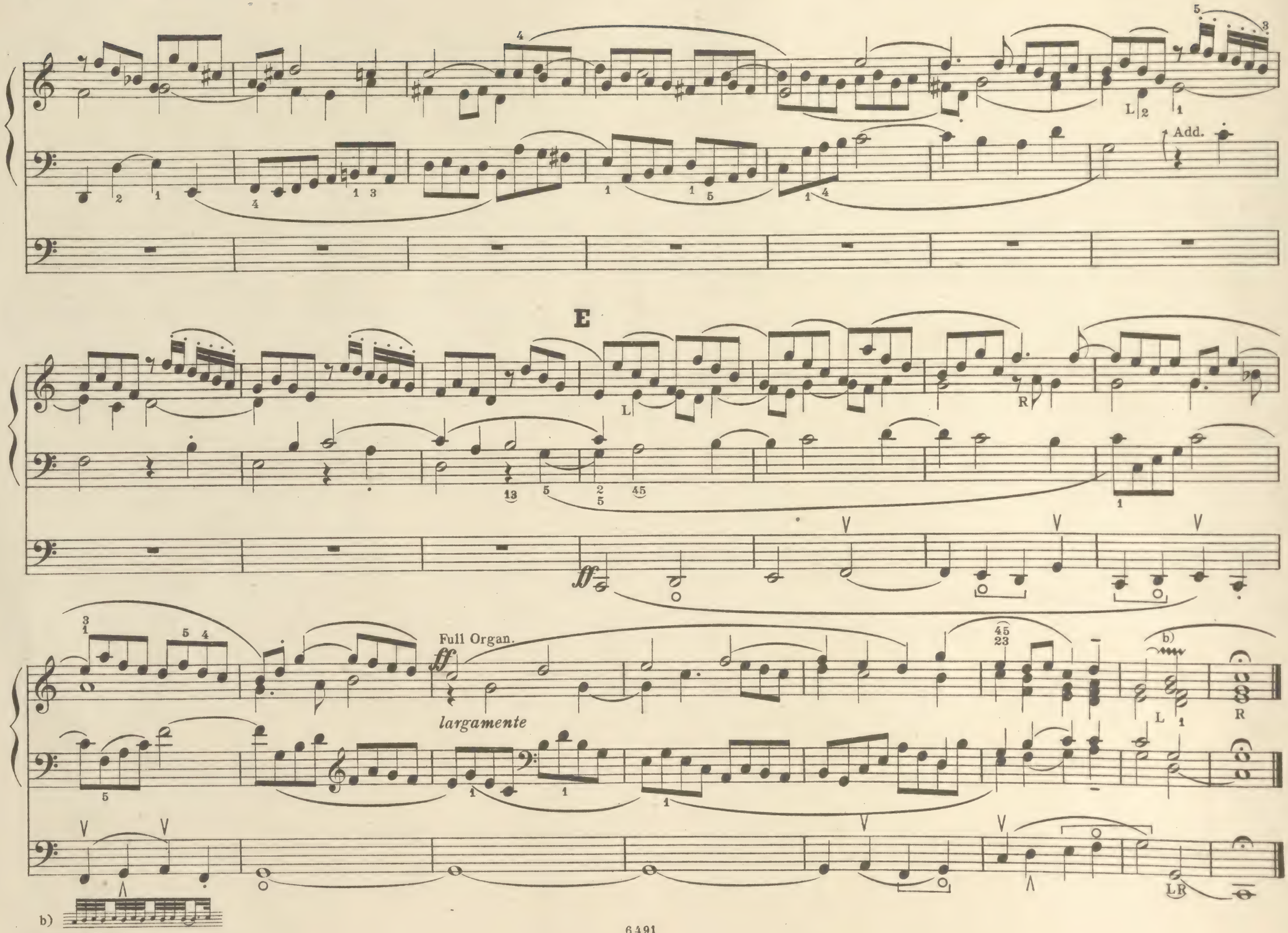
Sw. coup$^{d}$

R L R

*marcato*

Add.

Prepare Full Pedal with 32 ft.


Add.
E
Full Organ.
largamente
b)

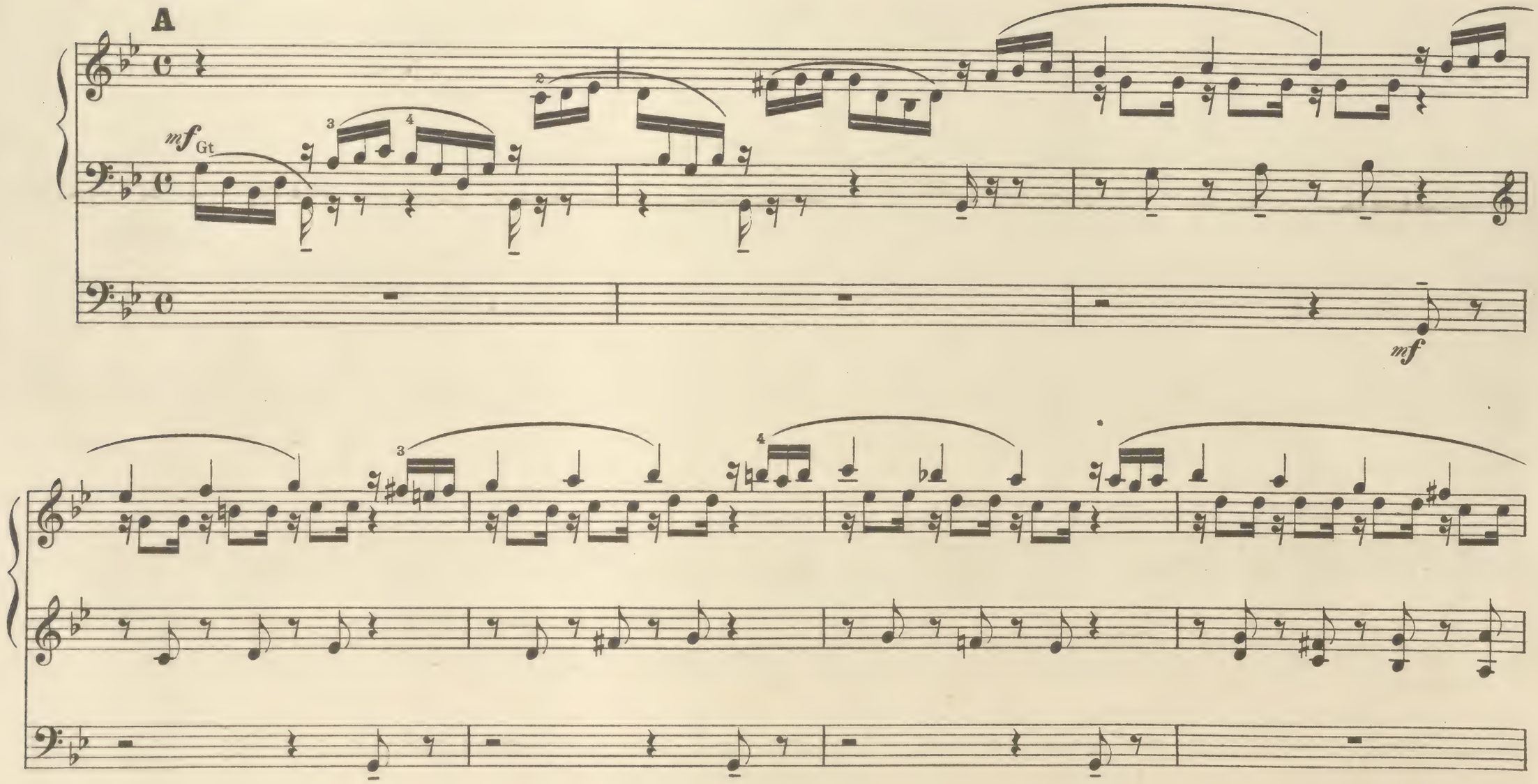
# PRELUDE AND FUGUE.

## G MINOR.

**№ 2.** Sw. Full Flues, 16. 8. 4. 2. (box closed.)
Gt. 8 ft. *mf*.
Ped. 16. 8. to Gt. *mf*.

The fragmentary nature of the prelude fixes the date of the piece as not later than the early Weimar period (about 1712) or even earlier.

[ Andante con moto. ♩ = 72.]



Sw. to Gt.

B

Sw. to Gt. in.

*poco rit.*

Sw.

*f* Sw.

Gradually open Sw. - - - - - Fix.

*dim.*

cresc.

(Gt.)

f

(Gt.)

Gt.

Sw.

mf a)

Gt.

(close Sw.)

segue.

Gt.

Sw.

a) This long-drawn sequence is interesting in connection with the progress made by the Equal Temperamental tuning. For a more poetic example, see Fantasia in G minor, page 257. Some connection with the Concerto on page 750 may also be traced.

Gt.

Sw.

Gt.

Sw.

Gt.

Sw.

Gt.

Sw.

*cresc.*

Gt.

*f*

*cresc.*

C

*f*

(Sw. coupled to Gt.)

4

3

*f*

*cresc.*

3

2

1

4

*f*

*f*

*f*

*f*

ff Full..

ff Full.

pesante

rit.

RL

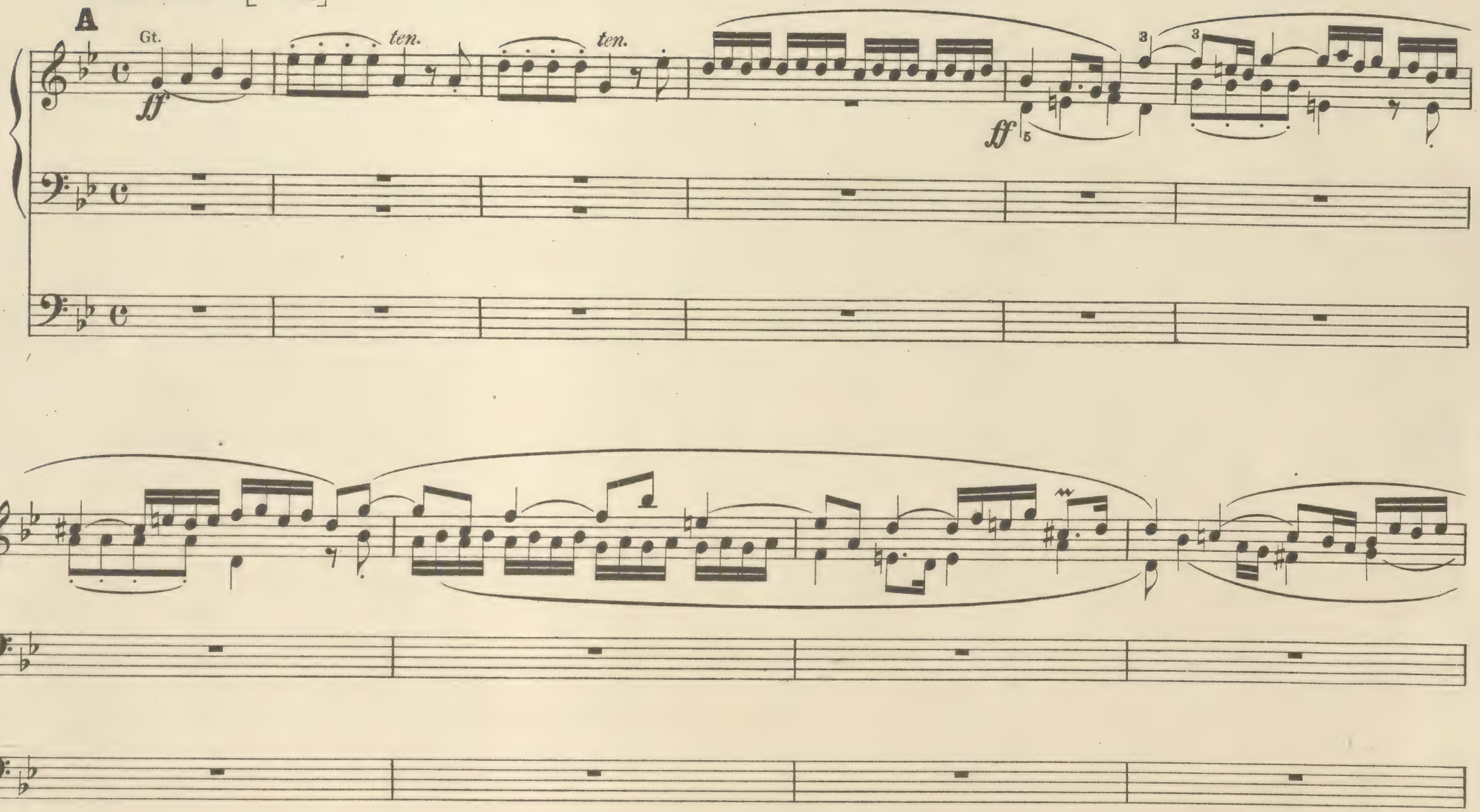
rall. molto

# FUGUE.

Sw. Full or Ch. coupd to Sw.
Gt. Full Flues. *ff*
Ped. 16.8. to Gt.

The fugue is of similar period to the prelude, the influence of the Northern school being very pronounced.

ALLEGRO. [♩ = 84.]



*ff*

R

or L. H. Ch. *f* to Sw.

a)

*ff*

Gt.

a) 

**B**

Reduce to *mf*

Sw. or Ch.

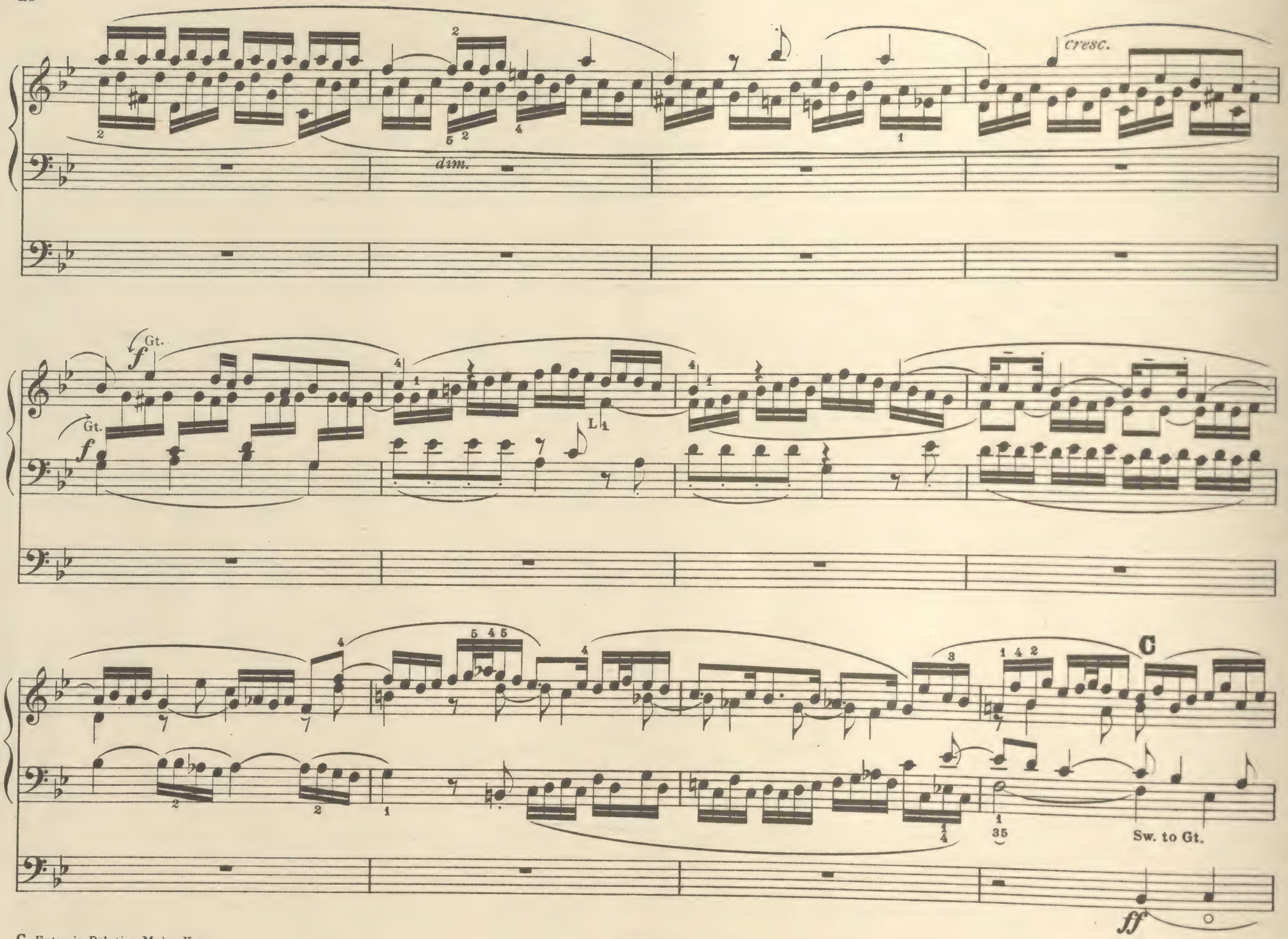
Full Sw. opened.

*f*

*dim.*

still on Gt.

Prepare Gt. *f* and Ped *ff*




C. Entry in Relative Major Key.

b)

c)

35 Add to Gt.

b) (c The German Bach Society Edition recommends the elision of this bar, to avert the re-iterated cadence.

Sw. Full.

D

Full. Gt.

Full.

(Cadenza)

D.— Final Tonic Section.
Augener's Edition

Più mosso

without Reeds.

*ff*

*ff*

*ritard.*

*rit.*

[Più lento.]

Full.

RL

# PRELUDE AND FUGUE.

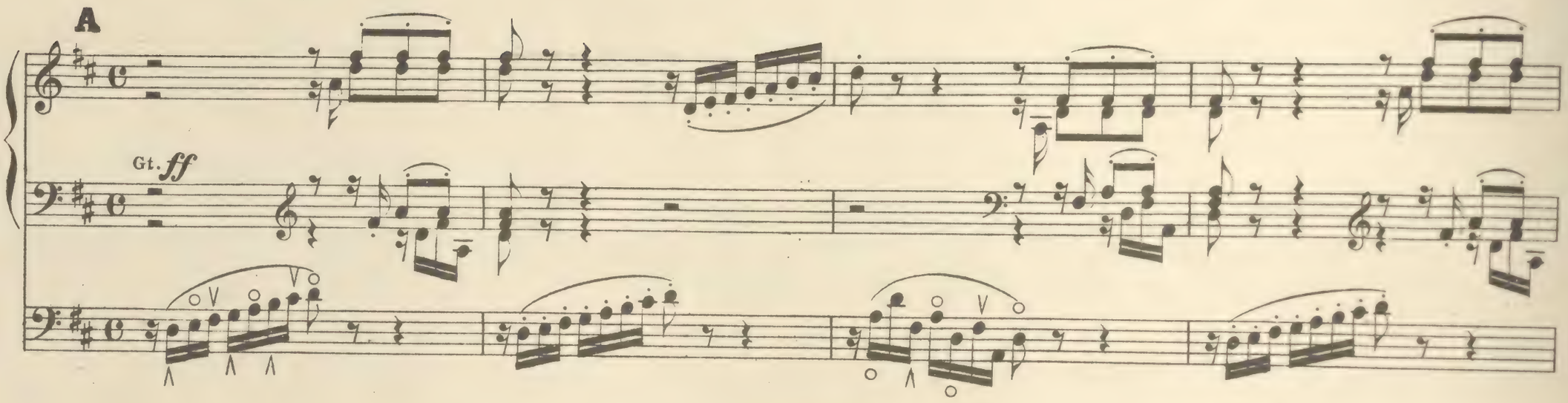
## D MAJOR.

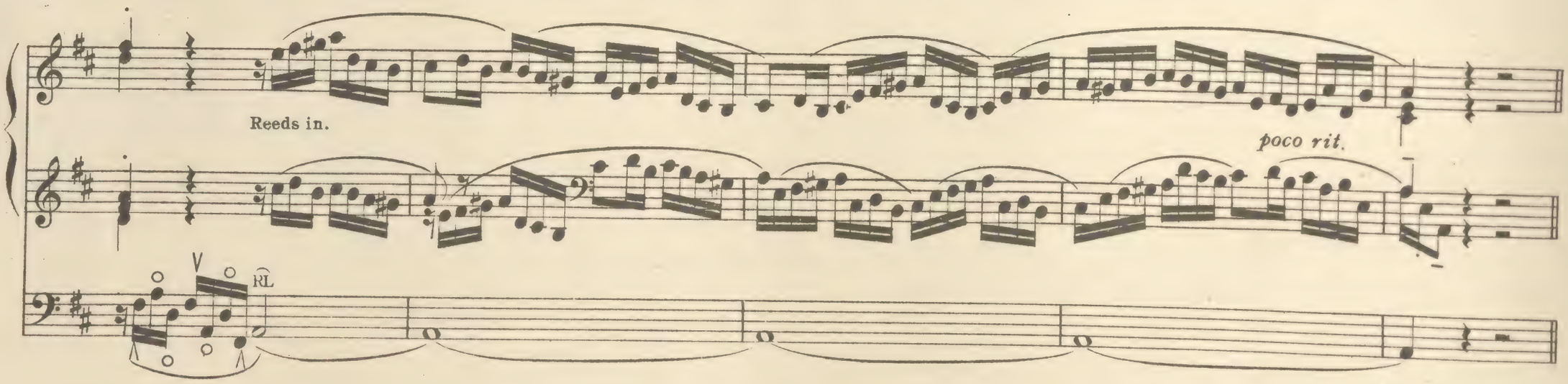
No. 3.

Gt. Full.
Sw. Full.
Ch. 8. 4. 2. *mf*
Ped. Full.
Gt. to Ped.

This Prelude and Fugue, belonging to the early Weimar period, constitute the highwater mark of Bach's "virtuoso" style. Both movements reveal the strong influence which Buxtehude exerted over him as regards the formal outlines and style of diction.

[Moderato. ♩ = 72.]




A.— Introduction.



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*un poco più lento.*

Sw. *ff*

*ff*

Sw. to Pedal.

**B**

ALLA BREVE. [𝅗𝅥 = 66.]

Reeds. *mf* Gt. 8, (Diapasons.)

24

Gt. *fff*

Gt. to Ped.

*mf* 16. 8.

*fff*

Sw. to Ped in.

*p*

Ch. 8.4.

*p*

*mf* Sw. Reeds. 8.

Gt.

Gt. 8. 4.

*f*

Sw.

Gt.

close Sw.

Sw.

Gt.

*f*

L

RL

(mp) (p) (mf)

Sw Gt. Sw. Gt. Sw. Gt. Ch. Gt.

Gt. Sw. Gt. Sw. Gt. R

Coup Sw. to Gt.

*f*

gradually open Swell

*poco rall. e marc.* *tempo*

**C** ADAGIO.

Add. *rit* Add. *ff* Gt.

*ff*

♩= 54.

Ch.& Sw. coupled to Gt.

Pedale doppio

L

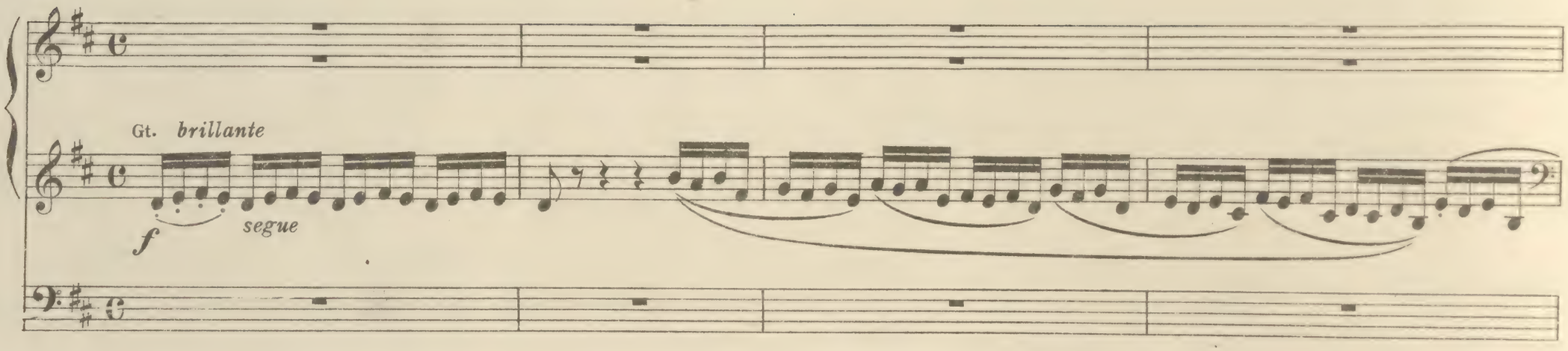
R L

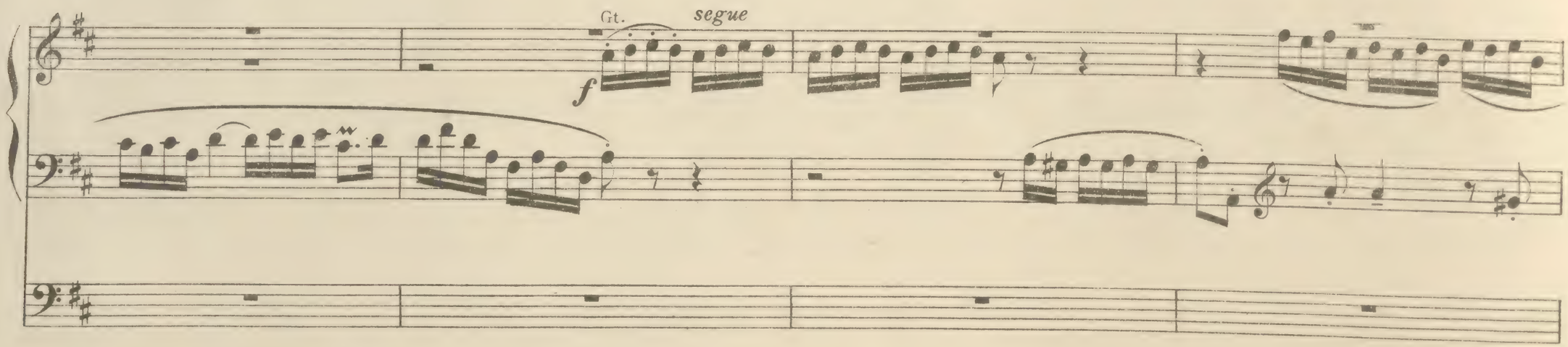
Solo. Tubas. 8,4.
Sw. full (closed)
Gt. 8,4. *f*.
Ch. flutes, 8.4. *mp*. (See page 12.)
Ped. 16,8, *f*.
Ped. to Gt.

# FUGUE.

This fugue is a magnificent illustration of the way in which Bach planted his own intense personality on the works of his great predecessors—Buxtehude in this case. Reference should be made to the Lübeck master's Fugue in F, No. XIV, Spitta's Collection and the one in F sharp minor, No. XII.

**A** [Allegro. ♩ = 100.]




For an interesting Variant of this Fugue, see page 1394.

Sw.

Gt.

*f*

L

Gt. 1

fix

*brillante*

*f*

Gt.

Sw.

Gt.

L

(Sw.)

B

(Gt.)

a)

a) Augener's Edition

R

Sw.

L

L.H. Gt.

dim.

Sw.

cresc.

L

(or)

f

*f* Gt.

Reduce Gt. and Sw.

C

*poco rit. e dim.* *tempo*

Ch.

R.

Soft 16.8. only (unc.)

(Couple Sw. to Ch.)

Prepare Ped. *mf.*

C. Relative Minor group of entries.

Add to Ch.

I. Gt. *f*

R
Ch. or Sw.

Gt.

L

*f*

Gt. to Ped.

R L

Sw.

Sw.

Gt.

L

Gt.

Sw.

Gt.

L

b)

b) or

Sw.

Sw.

*dim.*

*cresc.*

Gt.

*f*

*tr*

Gt. *f.*

*f*

L

R.H. Gt. solo.

L.H. Sw.

*mf*

L.H.

*cresc.*

*f*

Gt.

Gt. *f* coupd to Sw.

*f*

Ch. both

*segue*

Sw. both

Gt. *ff* with Reeds.

with 32.

*ff*

without Mixture-work.

(Cadenza)

simile

poco rall.

Solo to Gt.

molto marcato

a tempo Imo

Solo to Ped, *ad lib.*

Sw. Full without Reeds.
Gt. Viola. 8 ft. or Sm. Op. Dp.
Ch. 8 ft. *mp* to Sw.
Nº 4. Ped. 32.16.8, *mf*.

# PRELUDE AND FUGUE.

## E MINOR.

The technique and form of this highly expressive little work proclaims it to be an early composition. It has a close connection with the fugue, and was probably written expressly for it.

[Andante. ♩ = 60.]

*p*

Gt.

*p*

Prepare
Gt. Full without Reeds.

Sw.

*cresc.*

*dim.*

Full. to Gt.

*ff*

Gt. Full without Reed-work.

[Maestoso.]

*ff*

Gt. Dpns. *mf*

*mf*

*tranquillo*

a)

b)*

c)

d)

Ch. to Sw. (or Sw.) *mp*.

*mp*

a) A superfluous bar has been added here in Griepenkerl's edition, also in manuscript copies in the Berlin Library. *Or b) c) d, on alternate manuals.

Gt. *f*

Ch.

Gt. *f*

Ch.

Gt. to Ped. *f.*

*mp*

Gt. to Ped. *f.*

*mp*

Gt.

Sw.

Gt.

Gt. to Ped. *f.*

Couple Sw.

Red. to *mp*

*rall. e marc.*

# FUGUE.

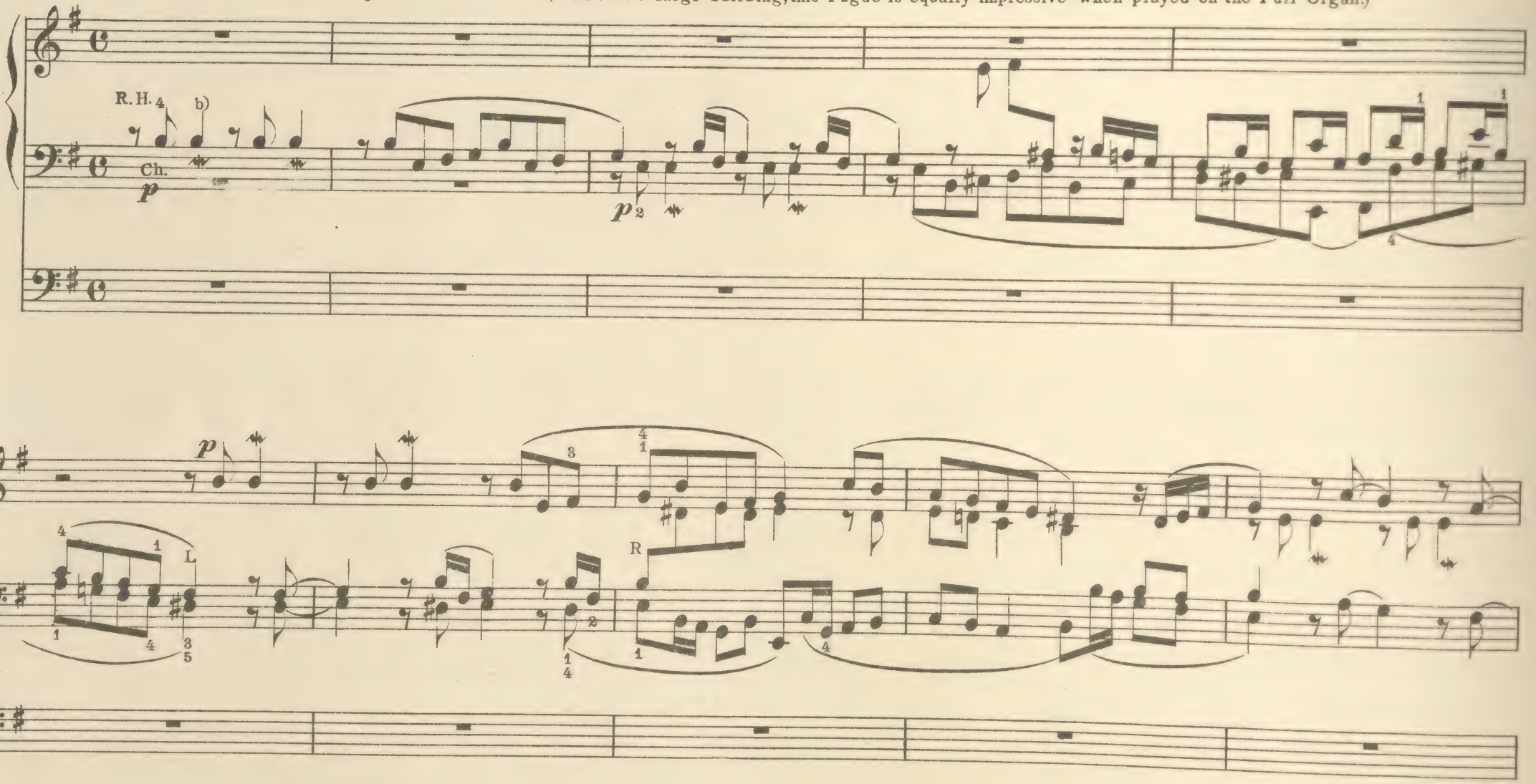
**Alternative registering** (Monochrome):– Commence on Ch: Dpns. to Sw. Diapns. *mp*; at B, go to Sw. with both hands after the first note; then to Gt. Small Op. Dp. at C; Ch again at D and Gt. at E.

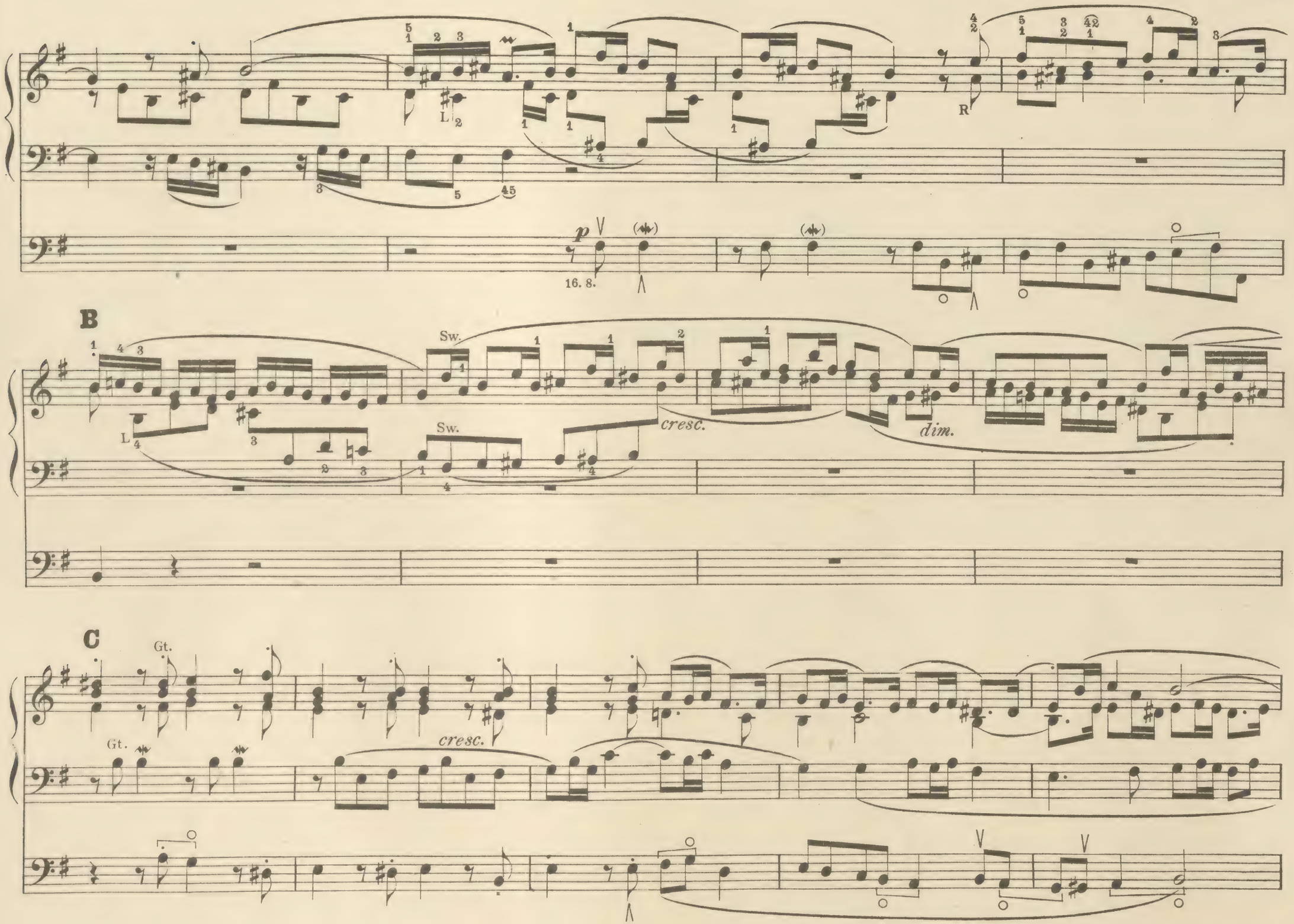
Like so many of Bach's shorter pieces this Fugue lovingly known as the "little E minor" admits of two opposite renderings (*p* or *ff*) with equal effect.

[Lento e Patetico. ♪ = 84.]

**A**

Voix Célestes Sw. and Ch. coupled to Bourdon 8. Gt. (*W.T.B.*) In a large building, this Fugue is equally impressive when played on the Full Organ.)




B
C
Sw.
Sw.
cresc.
dim.
Gt.
Gt.
cresc.
p
16. 8.
L
R

D

cresc.

E

with 32.

rall.e dim.

Sw. 16 8.4.2 (box closed).
Gt. 16 8.4.2 *f*.
Ped. 32.16 8. *f*.
**No 5.** Gt. to Ped.

# Prelude and Fugue.

F MINOR.

One of the Weimar works. The composition was only preserved in a copy made by Kittel, Bach's pupil. The prelude is in simple Binary form.

[Andante. ♩ = 74]

**A**

a)

*f*

Gt.

*ben marcato*

*fz*

*f*

a)

B

Couple Sw.

Add to Gt.

b)

*gradually open Swell*

*cresc. e rall.*

Full Sw.

Full.

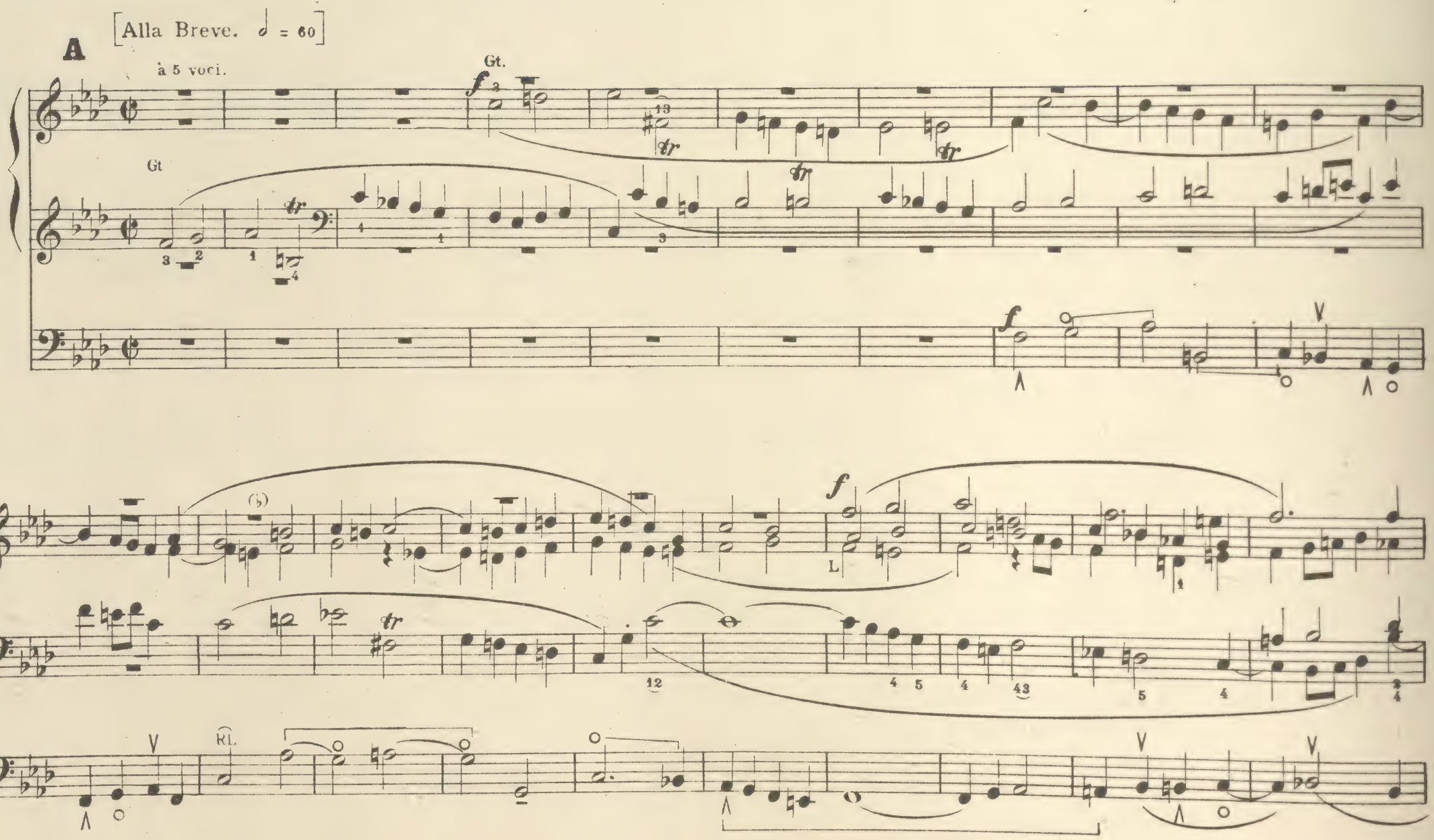
*Largo.*

Sw. 8. 4. *f.*
Gt. 8. 4. (2) *f.*
Ch. 8. 4. 2.
Ped. Full Flues 16. 8. 4. *f.*
Sw. to Gt. Sw. to Ch.
Ped. to Sw. Gt. and Ch.

# FUGUE.

(5 Parts.)

Notwithstanding the masterly counterpoint, the Fugue belongs to a period, only slightly later than that of the 5-part C minor fugue (*quod vide,*) Vol. II, N° 14. In both, the modulatory scheme is very restricted.




A. Exposition.

**B**

L R

Ch.(to Sw.)

*marcato*

R

Gt.

Ch.

R

L

Sw. L.H.

dim. Sw. both p L R L Ch. Sw. cresc.

Ch. cresc. marcato (a) f

Gt. marcato f LR

(a) The fifths between the tenor and treble here have given commentators much anxiety but the difficulty disappears if the crossing of the Alto and Treble between the dotted portion is borne in mind.

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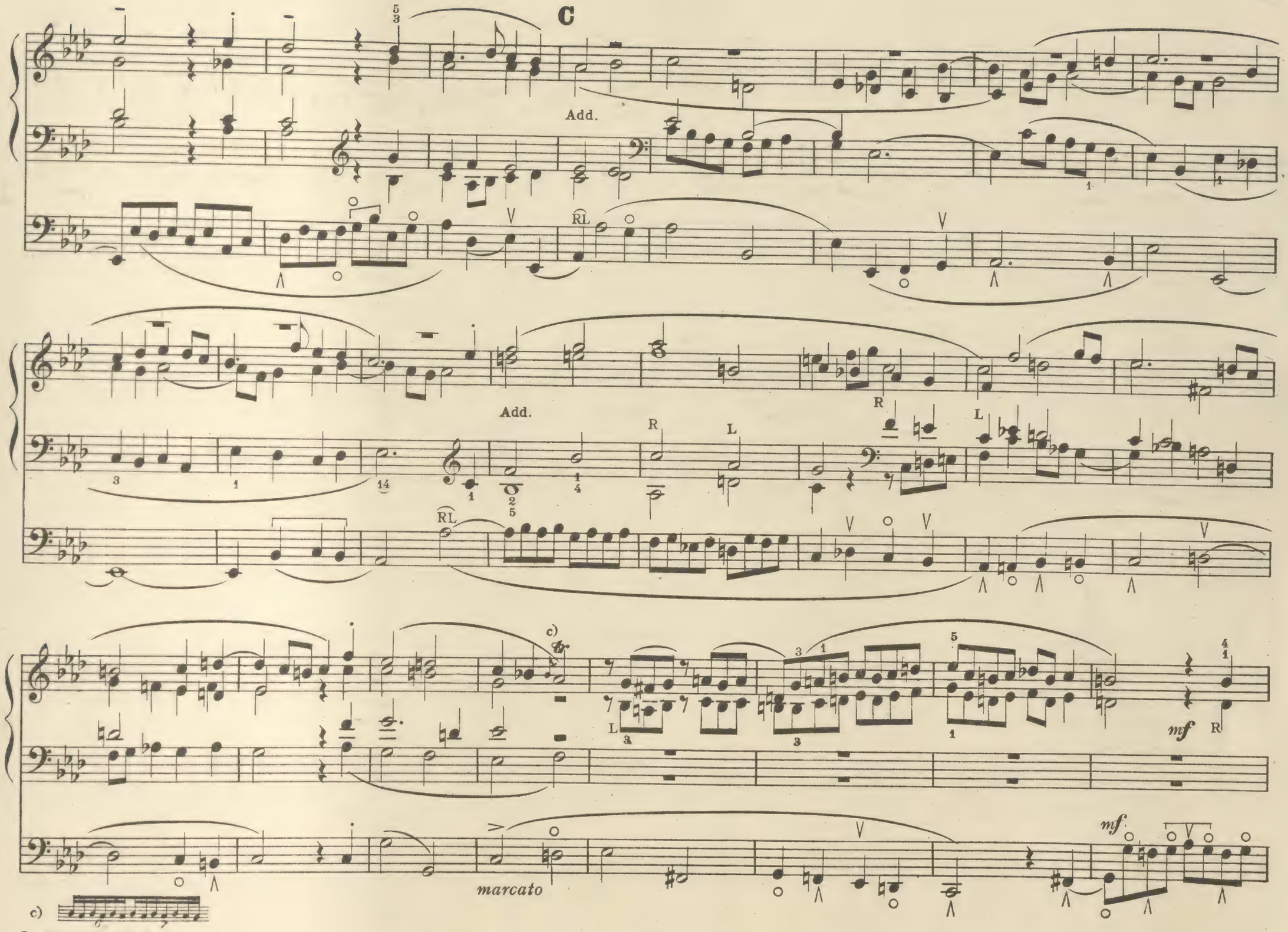



C. Further Middle Entries.

Sw.

*f*

Sw. (or Ch.)

*dim.*

both. Sw. (or Ch.)

R

*cresc.*

R

Gradually open Sw.

Gt.

*f*

Gt.

L

**D**

Full Gt.

*ff*

Full.

*ff*

L R

L 1 R

*fff e largo*

*ff*

# PRELUDE AND FUGUE.

## G MAJOR.

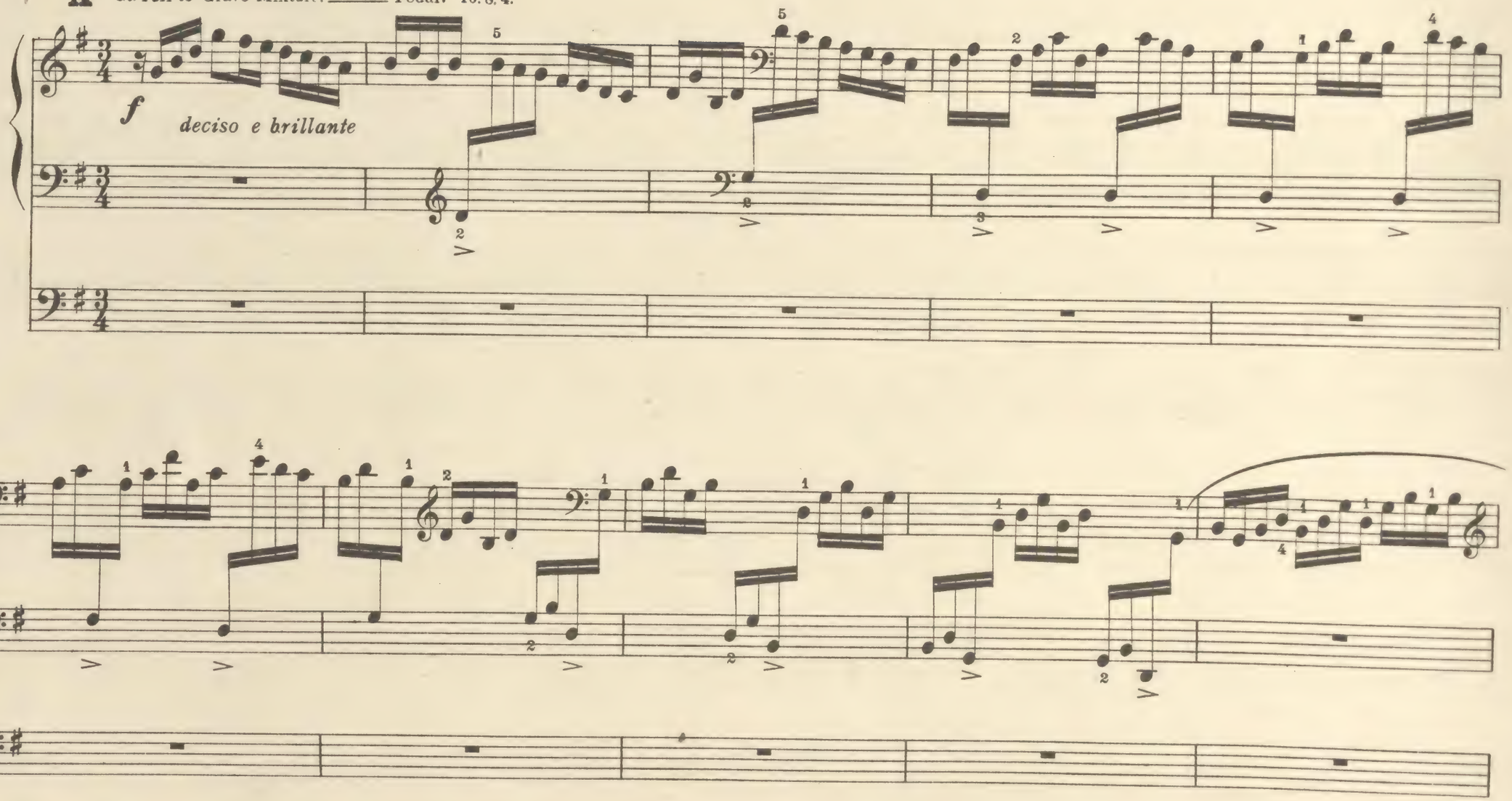
**No. 6.**

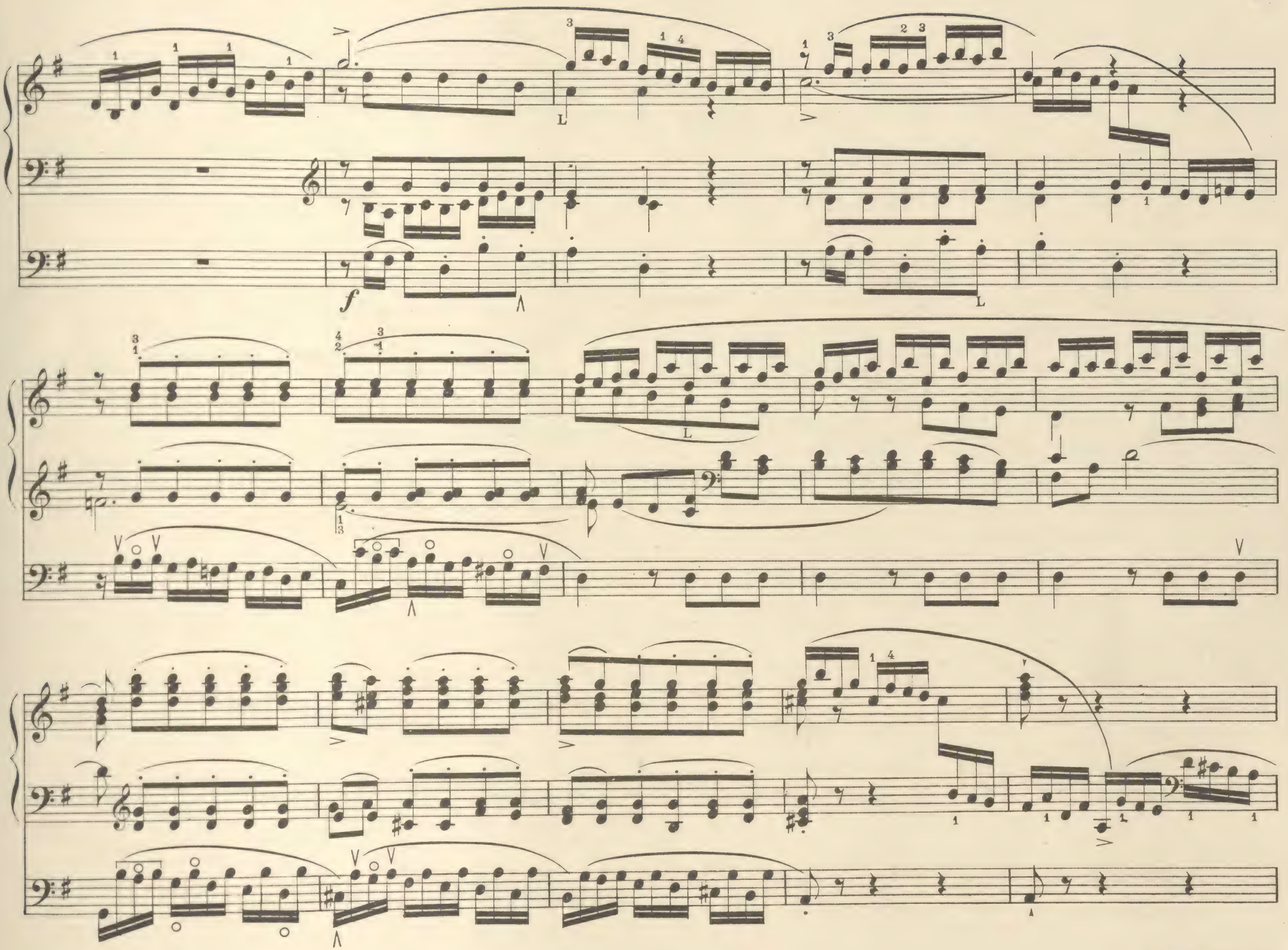
Sw. Full. (opened) *f*.
Gt. Full Flues, 8. 4. 2. *f*.
Ped. Full Flues, 6. 8. 4.
Couple Gt. to Ped.

A Weimar masterpiece, to which the date, 1724 or 1725. is assigned by Spitta.

Vivace. [♩ = 96]

**A** Gt. Full to Grave Mixture. ——— Pedal: 16. 8. 4.




L
f
L
L

B

Full Sw. (or Gt. *mf*)

Sw. to Ped. (Gt. to Ped.in.)

C

Gt. *f.*

Gt. to Ped. (Sw. to Ped.in.)

C. The second half of Binary form.

senza 16. (Five bars.)

unc. Gt.

Couple Sw.

Gt. to Ped.

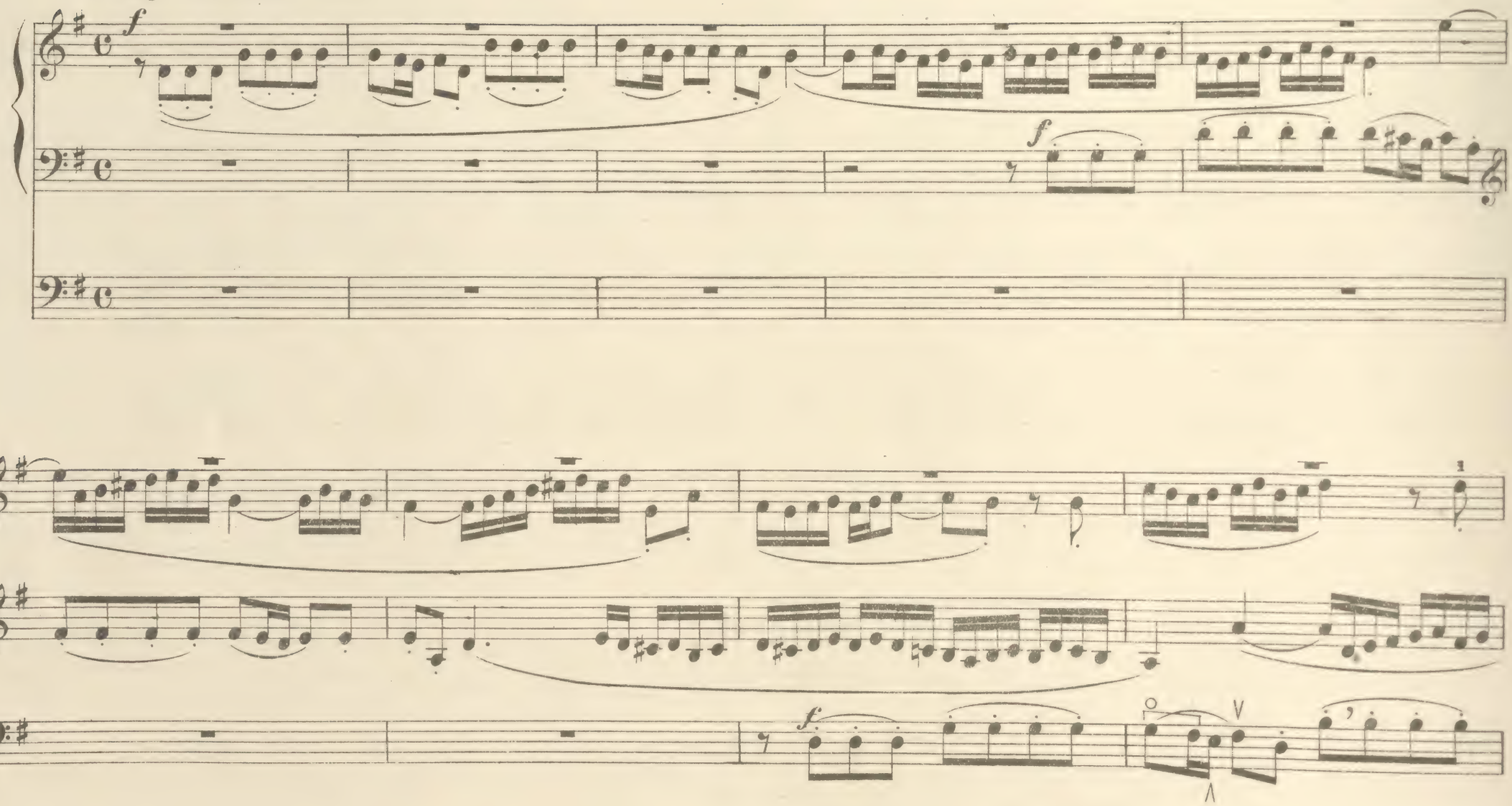
*rall.*

# FUGUE.*

Sw. Full, opened.
Gt. 8. 4, *f* unc.
(Ch. 8. 4, see p. 65)
Ped. 16. 8. *f*
Coup. Gt. to Ped.
Sw. to Ch.

This composition stands on the border-line between the rich imagination and architectural beauty of the A minor, G minor, etc. and the earlier ***virtuoso*** works. The subject of this fugue is identical with that used in the cantata "My Spirit was in Heaviness." apart from its appearance there in the minor mode.

**A** Allegro moderato. ♩= 92.




*Bach intended the last movement of the E minor Sonata, to come in between the Prelude and Fugue.

*f*

Red. to 8 ft. *mf*

*) add Ped. 32 between these points, or remove 16. from Gt. so that the true Bass be heard. *)

*) add 32.

B

poch. rit.

B.—Redundant Entry.

C

Sw. to Gt.

a tempo

L

f

LR.

Gradually close the swell box -

Red. Gt. to *p*

R.H. Sw.

*dim.*

a)

fully closed

L.H. Sw. (or Ch. to Sw.)

C. Relative Minor Entry.

a) or one hand on Choir, the other on Swell.

(or L.H.Ch. to Sw.)
Gradually open swell box - - - - -

Gt. *f*

Gt. *f*

- - - - fix Sw. Box open.

Full. *ff*

*ff*

Add 2′ or Mixt.
without Reeds.

Reeds.

*rit.*

*rall.*

*a tempo*

*ff*

*ff* 32. 16. 8.

*f*

*marc.*

*rall. molto*

# PRELUDE AND FUGUE.

## C MAJOR. (No 2.)

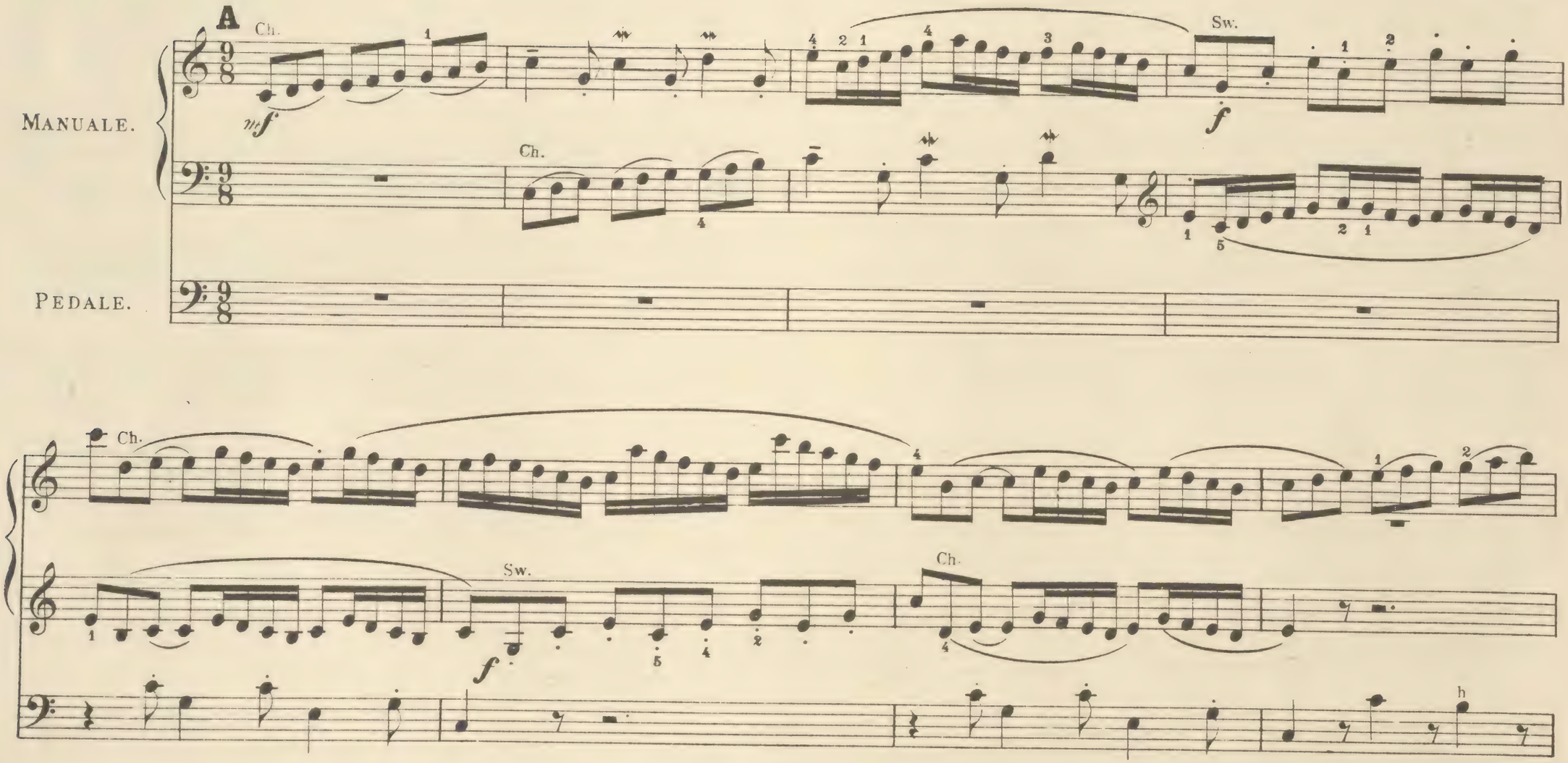
**No. 7.**

Sw: Tpt, 8. *mf*
Gt: Small open Diap. 8. *mp.*
Ch: Flutes 8. 4. *mf*
Ped: 16. 8. *mp.*
No Couplers.

One of the Six Great Preludes and Fugues- Leipzig Period. The pastoral idea seems to be the right treatment for the Prelude.

Joh. Sebastian Bach.

[Con moto. ♩. = 56]

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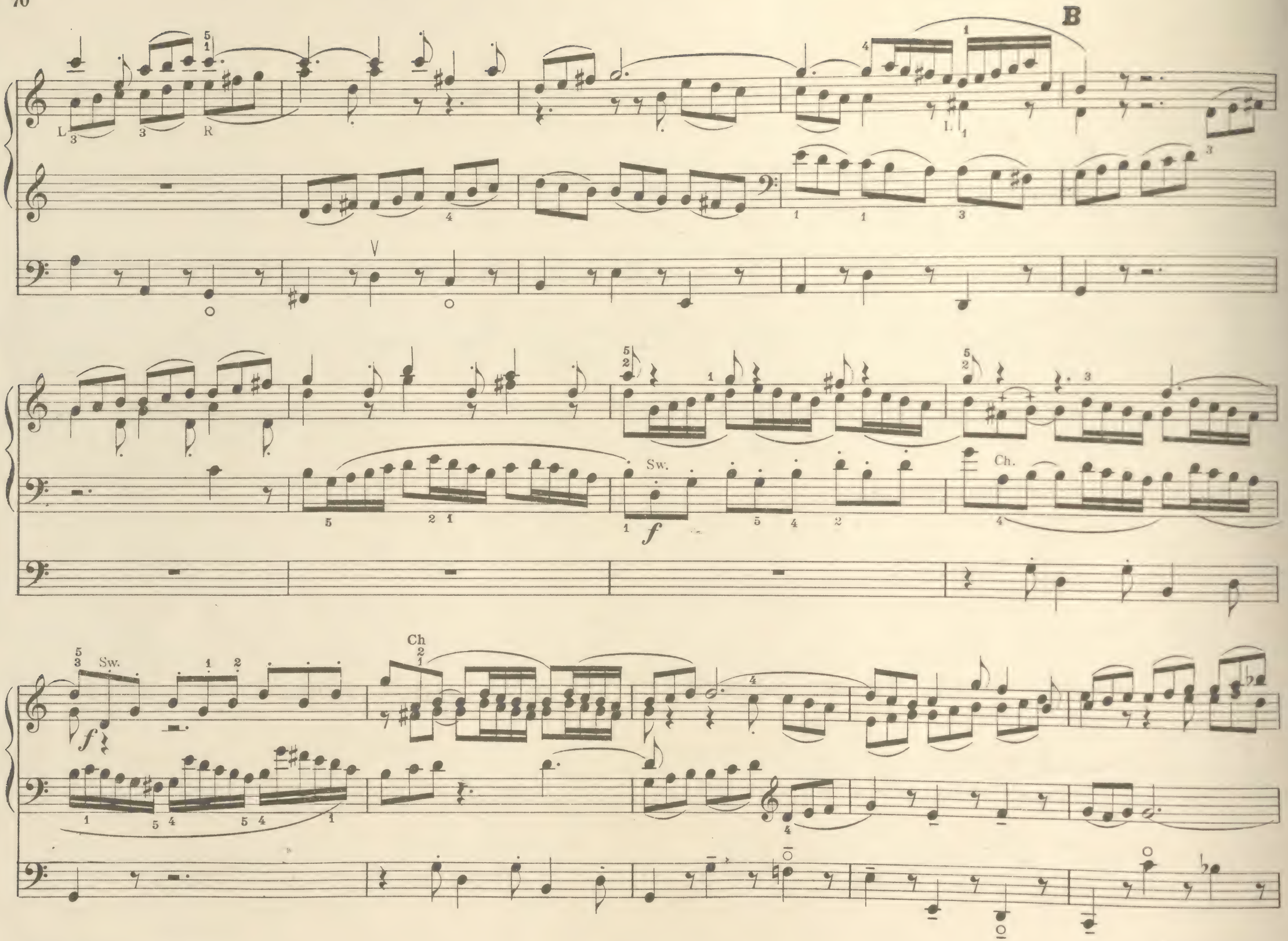



B. First theme in Dominant key.

L
R
L.H. Gt.
L
Ch. both.
C Coup. Sw. to Ch.
L
L1

C. Relative minor section.

L. H. Gt.

Ch.

L. H. Gt. *mf.* 8.

Ch

Ch.

Sw. (or Ch.) to Ped.

**D**

L. H. Gt.

Ch.

*cresc.*

**E**

Gt. (Sw. coupled.)

Gt.

Ch.

V. S.

Ch.

D. Subdominant Section. E. Return of Tonic.

F

L. H. Gt.

(Ch.)

Gt. L. H.

Ch.

L

Add Full Sw.

*cresc.*

add 32.

G

Gt.

*ff*

Gt. to Ped.

*ff* *f* *f*

*fff*

*poco rit.*

*molto marcato*

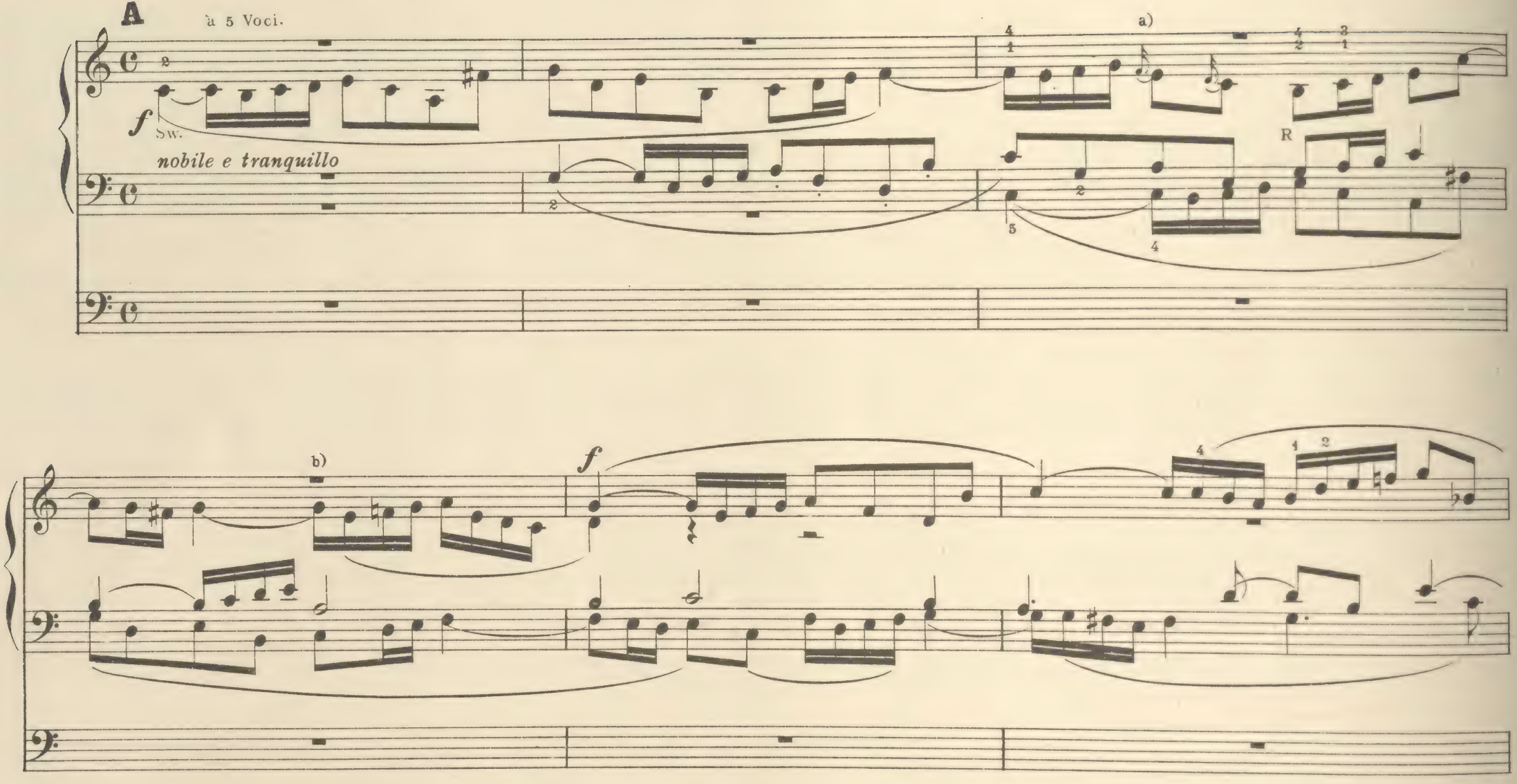
*ff*

# FUGUE.

Sw: Full Flues (Reed optional) opened.
Gt: Diapns, 8, to Sw.
Pedal, Full, to Gt. and Sw.

The fugue is not in five parts until the late entry of the pedal with its augmentation in direct and also by contrary movement.

[Moderato. ♩ = 72]




a)

b) or

*marc.*

**B**

*marc.*

Gt.
*f*
Sw.

Gt.
*f*

*f*

V. S.

1

R

1 5 3

C

1 2

LR

*ff*

R L *mf*

LR

*cresc.*

*f*

RL

Full.

*ff*

*rall.*

*largamente*

R

*poco rall.*

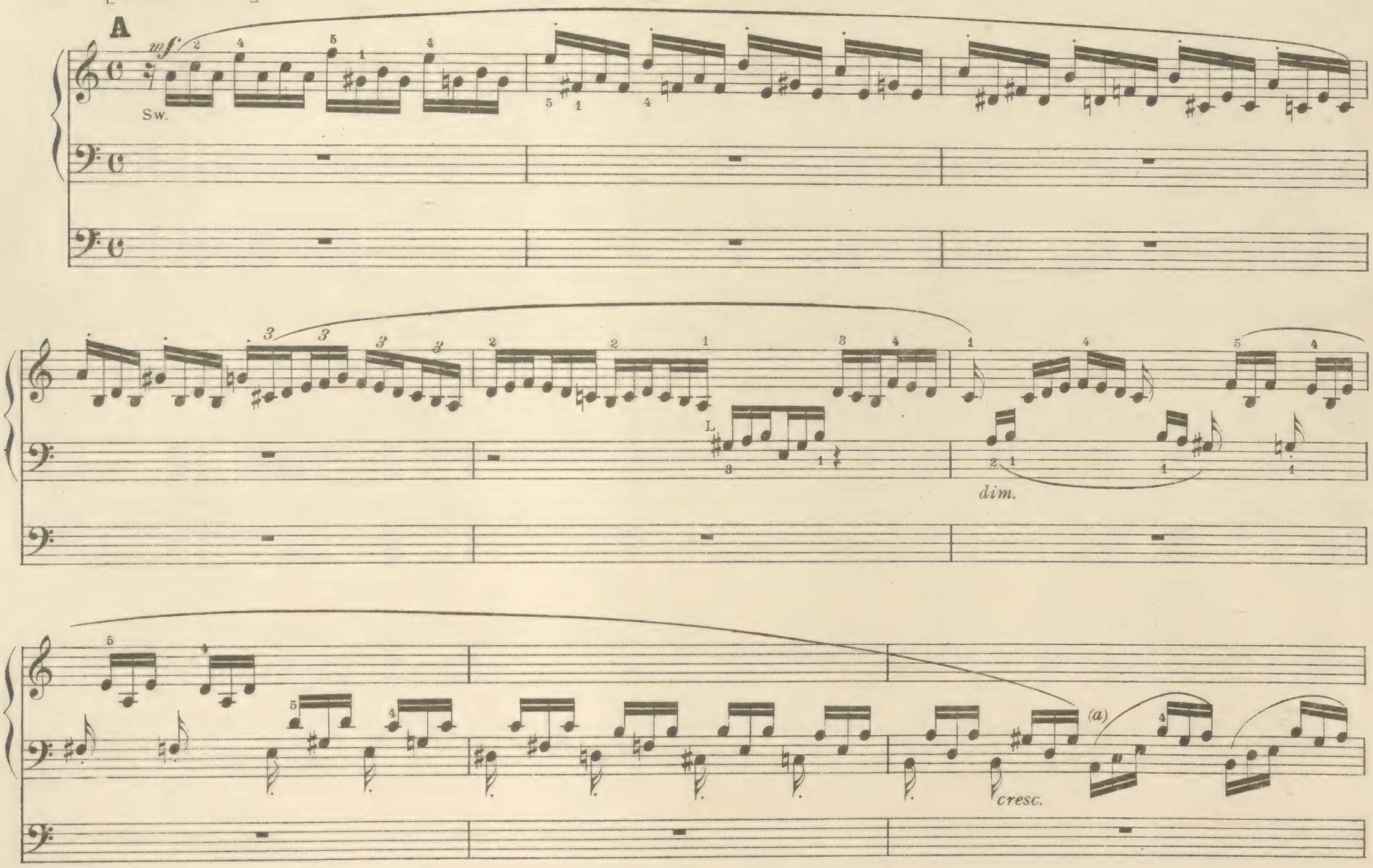
Sw. Full opened.
Gt. Diapns. 8. *mf.*
Ch. Flues 8. 4. 2.
**Nº 8.** Ped. 16. 8. *mf.* unc.
Coup. Sw. to Gt. Sw. to Ch.

# PRELUDE AND FUGUE.

A MINOR.

The prelude belongs to an earlier period than the fugue, though even the latter still reveals the influence of Buxtehude— see the brilliant passages on page 99.

[Andante. ♩ = 76]




(*a*) The first note of each sextolet may be sustained in a ***cantabile*** manner in this and all similar passages as far as page 85.

Sw.

L. H. Ch.

Sw.

*mf*

*f* Ch.

Sw.

*f* L. H. Ch.

Ch. both

(Ch.)

L. H. Gt.

Ch.

*crescendo*

Fix Box

Gt. *f*

*ff*

Gt. to Ped.

**B**

*ff*

Reduce Gt. to 8. 4. *f*

*f*

B. Second part of Binary Form.

Sw.

Gt. to Ped. in

Ch. (or Sw.)

L. H. Gt. *f*

Ch.

Gt.

Gt. both. *f*

Gt. to Ped.

R

RL

Add.

*ff*

*fff*

R

RL

*rall. poco a poco*

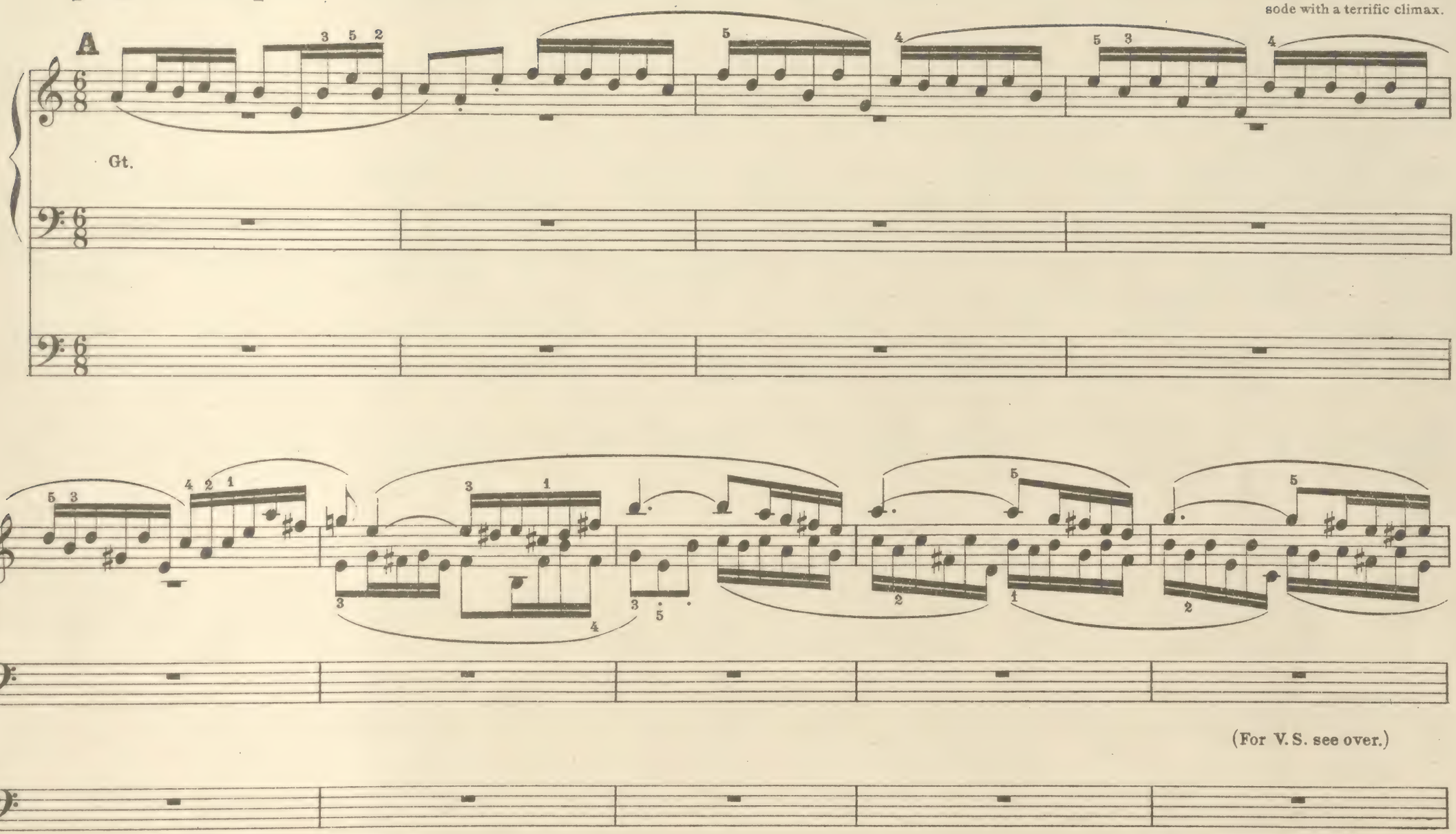
*molto rall.*

# FUGUE.

Sw. Full. opened.
Gt. 8. 4. *mf.*
Ped. 16. 8. *mf.*
Coup. Gt. to Ped.

[Allegretto. ♩. = 58]

One of the six great works of the last Leipzig revision. The fugue is not a crescendo one. It has a long quiet episode with a terrific climax.



(V.S.)

L.H.

*mf*

L

L

(a) Couple Sw.

*cresc.*

RL

*poco marc.*

B

Sw.

Gt.

(a) Redundant Entry. B. Middle Section.

Sw.

gradually close Swell.

*marc.*

*cresc.*

*dim.*

*p*

*cresc.*

L. H. Gt. *mp*

*mf*

Gt. both.

*cresc.*

(Sw. opened.)

C

V.S.

add Trumpet, 8.

*f*

C. Return of Tonic Entries.

Gt. L

*f*

Full without Reeds.

**D**

*f*

add Trombone, 16.

marcato

cresc.

con fuoco

E

ff

ff

rall.

Sw.

a tempo

Sw.

[Lento.]

Ch.(to Sw.)

rall.

Gt.

fff

fff

# PRELUDE AND FUGUE.

**Nº 9.** Sw. 16. 8. 4. *p*.
No Pedals required.

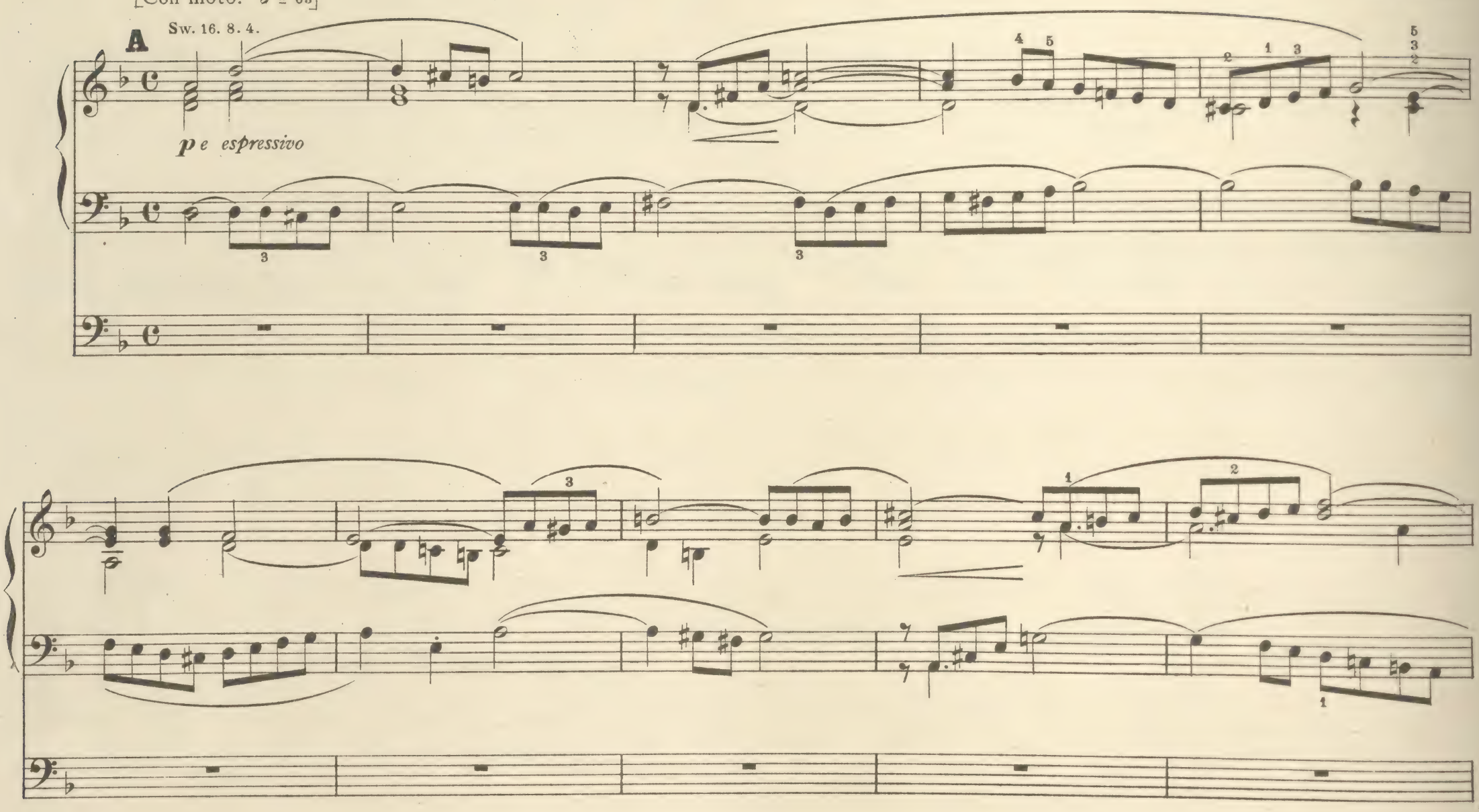
D MINOR.

An earlier work than the Fugue.

[Con moto. 𝅗𝅥 = 63]

**A** Sw. 16. 8. 4.

*p e espressivo*



B

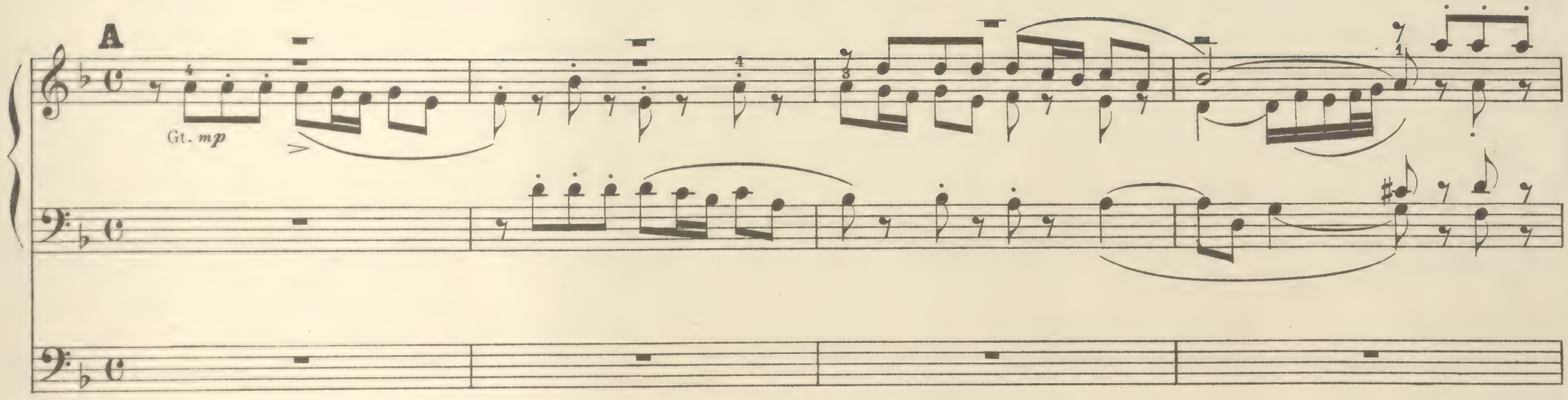
R

# FUGUE.

Sw. Diapns., Oboe & fl. 4.
Gt. Diapns. *mp* (Sw. coupd.)
Ch. Gedackt and 4 ft.
Ped. 16. 8, to Gt.

[Allegro moderato. ♩ = 92]

This Fugue was arranged by Bach from a movement in his Violin Sonata. It appears there in G minor.



**B** Sw.

*poch. rit.* *a tempo*

Uncouple Ped.

L. H. Gt.

(Gt.)

Sw.

C

Gt.

Gt.

Gt. to Ped.

3

*p*

4 4 4

L

2 1

V V V

D

Red. Gt. to *p*.

1

Sw. or Ch.

Gt.

Sw. (or Ch.)

Gt. Sw. Gt. Sw. Gt Sw. Gt.

**E**

*mf* Add Full Sw.

*poch.rit.*

*a tempo*

Gt. to Ped. *mf*

Gt.

*mf*

*f*

*mf*

*f*

Swell.

gradually close Sweli.

*espress.*

Gt. to Ped. in.

*mp*

Sw.(or Ch.)

Gt. Gt. Sw. Gt. 1 2 Sw.

Gt. Sw. Gt. 1 2 Sw.

F

Gt.

Add.

Gt.

Gt. to Ped.

*rall.*

Add.

*a tempo*

*sf*

L R

R

G

Add

cresc:

[Lento.]

Sw.
*espressivo*

*rall.* L

Gt.

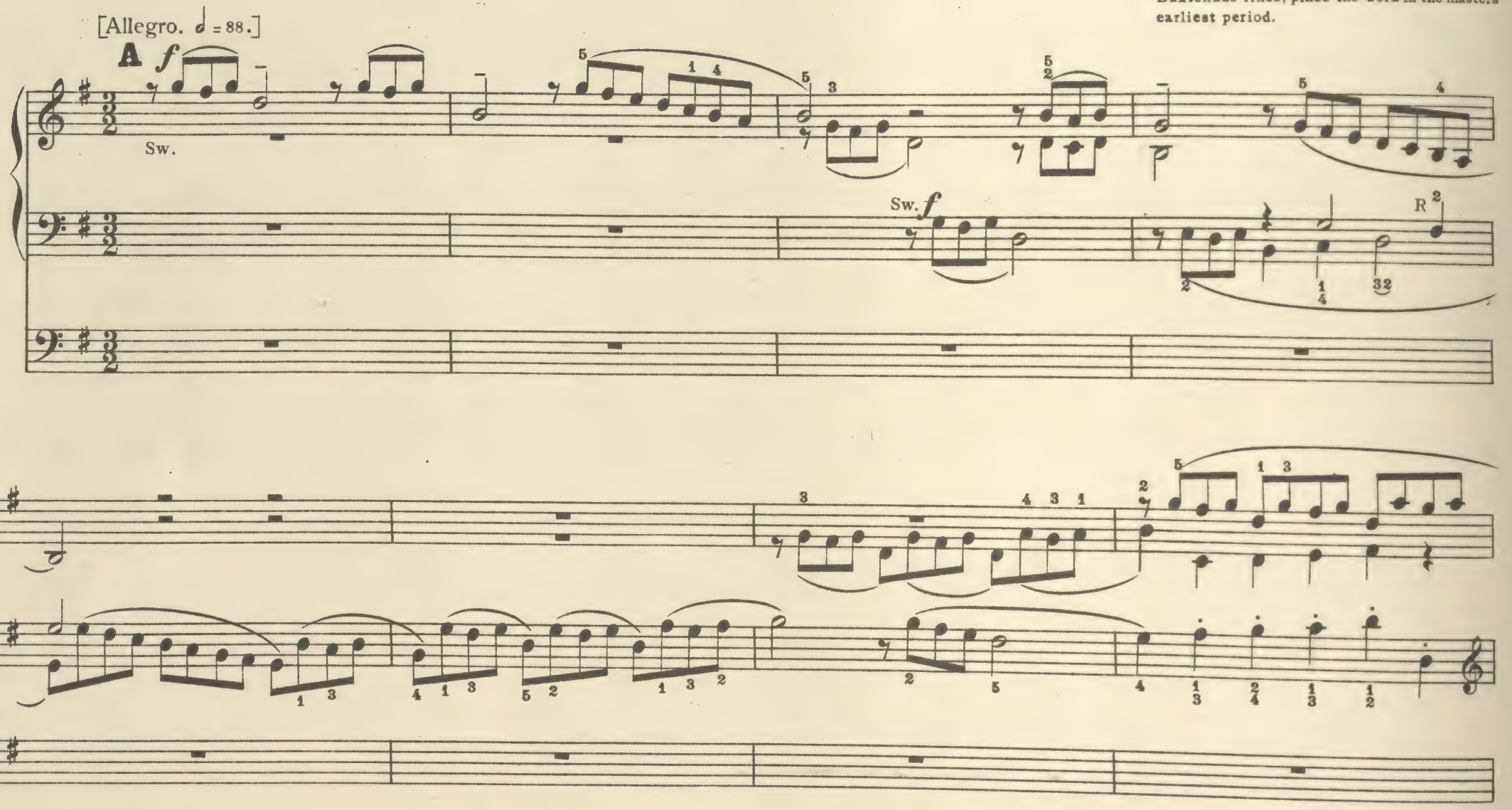
Swell. Bright and Loud.
Great. 16. 8 4. *f.*
Ch: 8. 4. *mf.* to Sw.
Ped. 16. 8. *mf.* to Sw.

# PRELUDE AND FUGUE.

## G MAJOR (No 2.)

The slight texture of the prelude, the use of slow sustained harmony for a bridge, the somewhat stiff formal modulatory scheme notwithstanding the vigorous nature of the fugue with its strong pedal part, all closely following the Buxtehude lines, place the work in the master's earliest period.

## No 10.



Ch. (to Sw.)

**B**

*cresc.*

L

*poco rit.*

Ch.

*mf*

*ff* to Gt.

Gt.

Gt. *mf*

Reduce Ped. and add 32.

Couple Sw.

L

LR

L

R

Add.

Add.

poco rit.

Attacca

Grave. [♪ = 66.]

*pp* Voix Célestes Sw. (or Ch. Unda Maris.)

*espress.*

*pp* 8.

*rall.*

**A** Alla breve. [𝅗𝅥 = 80.]

*ff* Gt. Full without Mixture-work, uncoupd

FUGA.

Ped. *ff* to Gt.

Prepare Full Sw. opened.

*ff*

a) *tr*

*ff* 5

A. Exposition.

a)

16. 8. 4. with Reed-work.

(a) See footnote page 116

marc.

B

tr

(a)

Sw.

*f*

Sw.

B. Counter-exposition.

(a) See footnote, page 116.



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C

Gt.

C. Relative Minor Entries.

b)

Reduce Gt.
and Ped. to *mf*.

Sw.

Gt.

b)

tr

Sw.

dim.

L 2 1

1 5 4

p

cresc.

tr

dim.

R1

*f* *cresc.* *f* *cresc.*

**D**

Gt. (Sw. coupd)

*ff* with 32.

D. Subdominant Entry.

(a) The phrase containing a rest is not infrequent with Bach.

**E**

Full Gt.

*ff*

*rall.*

# PRELUDE AND FUGUE.

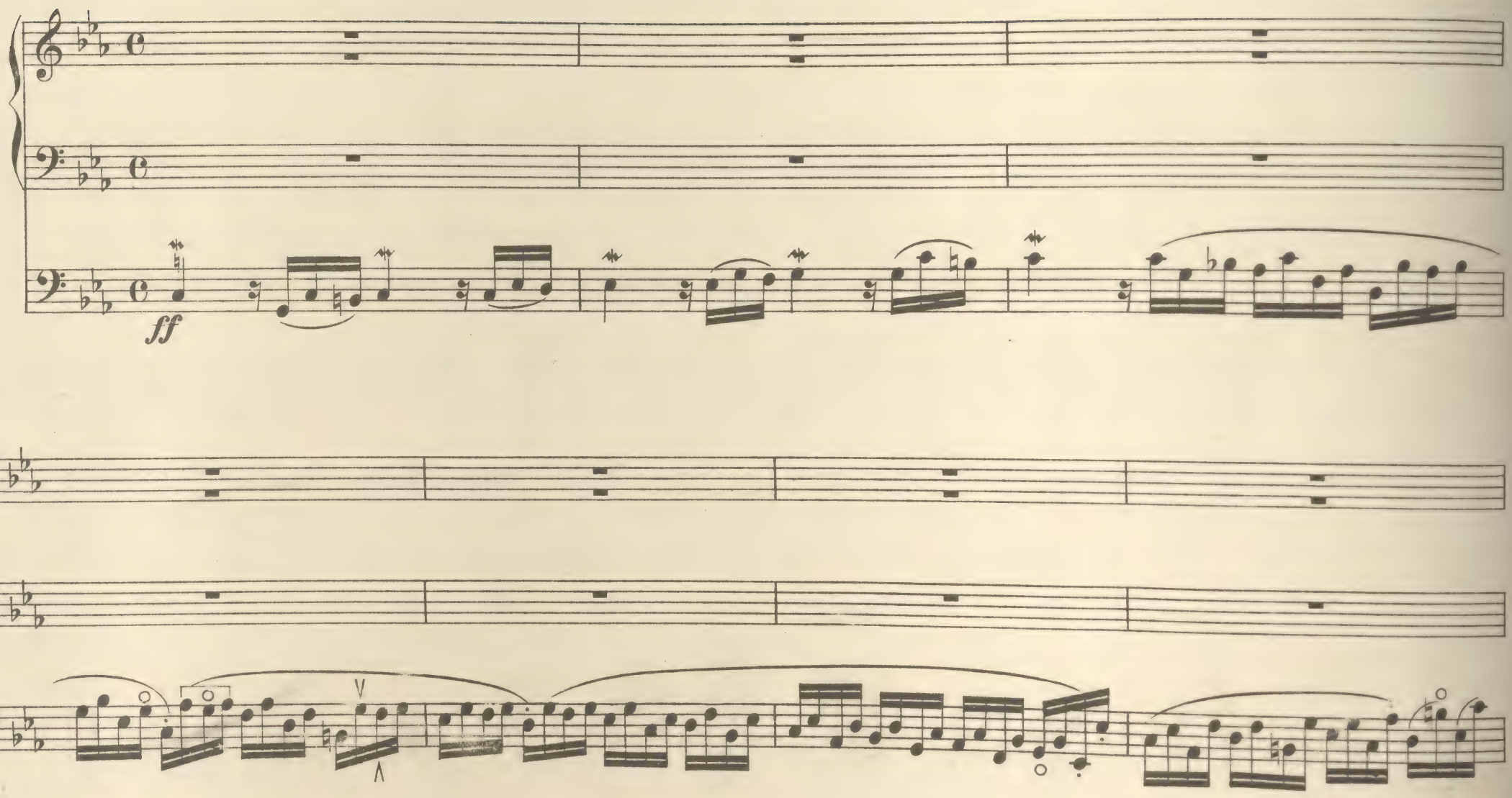
Sw. Full.
Gt. (16) 8. 4. (2)
Ped. 16. 8 with reeds.
Couple Gt to Ped.

## C MINOR.

One of the earliest preludes and fugues. The free use of the Couperin *mordent*, the reservation of the pedal in the fugue and the want of counterpoint over it, etc, - all point to the Arnstadt period 1703 - 1707.

**No. 11.**

[Andante Maestoso. ♩ = 72.]



*f*

Gt.

L

Ped. Reeds in.

h

Coup. Sw.

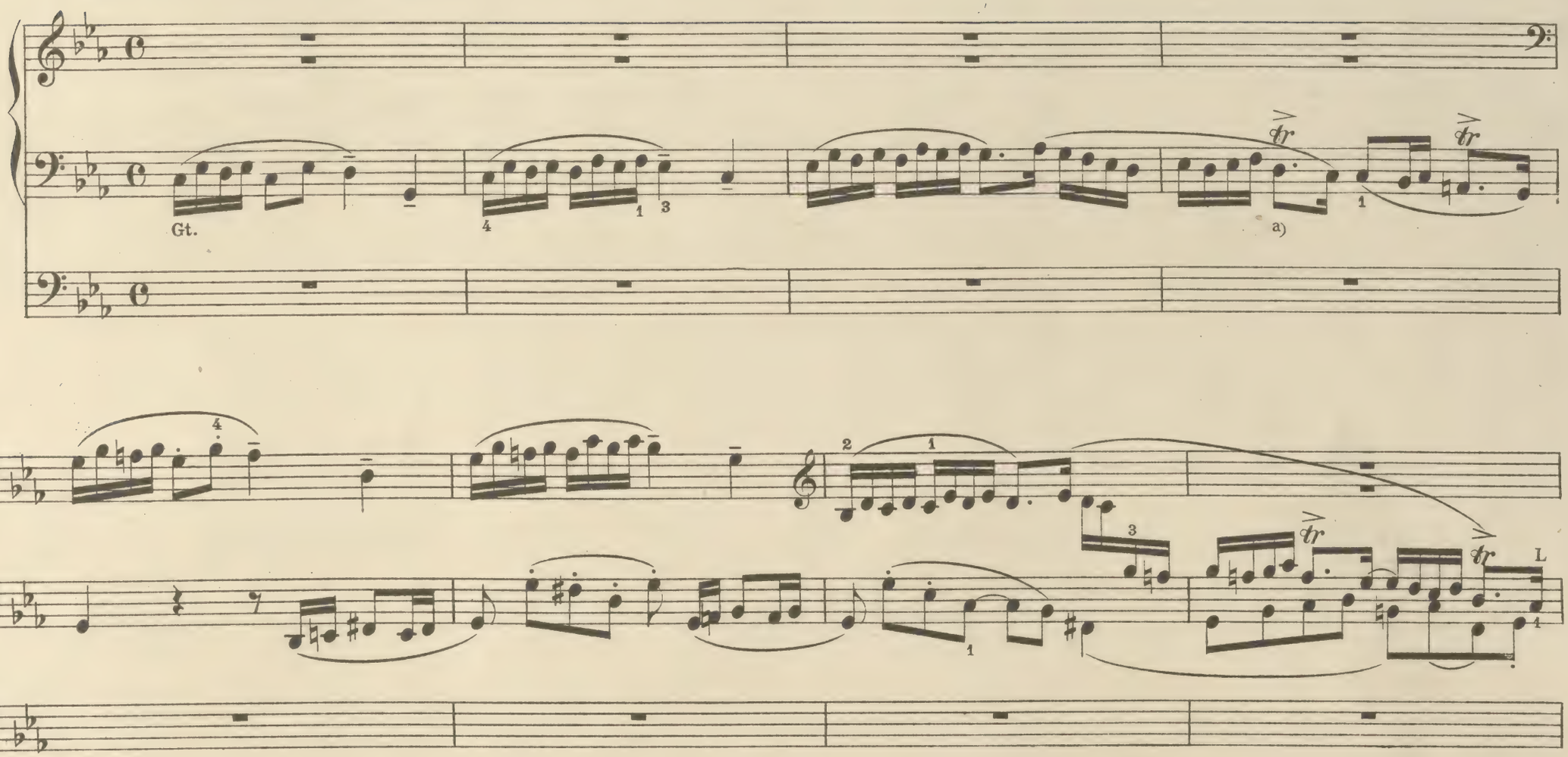
rit.

# FUGUE.

Sw. Diapns, 8.4. *mp.*
Gt. Diapns. *mf.*
Ch. 8 ft. *mp.*
Ped. Full *ff.*
Coup. Ch. to Sw. Ped. to Gt.

The late Pedal Entry and the nature of the subject marks the Fugue as an early work, probably of the Arnstadt period.

**A** [Allegro moderato. ♩ = 88.]




A. Exposition.

a)

Ch. or Sw.

Ch. or Sw.

Gt. L. H.

*mp*

Gt. both.

Prepare Full Sw.

mp

R

Sw. R.H.

cresc.

cresc.

Sw. L.H.

Gt.

ff

Gt. coupd to Sw. ff

Gt.

ff

LR

LR

*ff*

Reeds in.

Sw. (Cadenza)

Reeds.

Gt. *ff*

Reeds in.

*rit.*

Gt.

*ff*

*tr*

*dim.*

Diaps.

Sw. Full.
Gt. Full. (without 16 Reeds.)
Ch. 8.4.*mf.*
Ped. Full (without 32).
Coup. Gt. to Ped. Sw. to Gt.

Newly revised by Dr A. Eaglefield Hull.

# PRELUDE AND FUGUE.

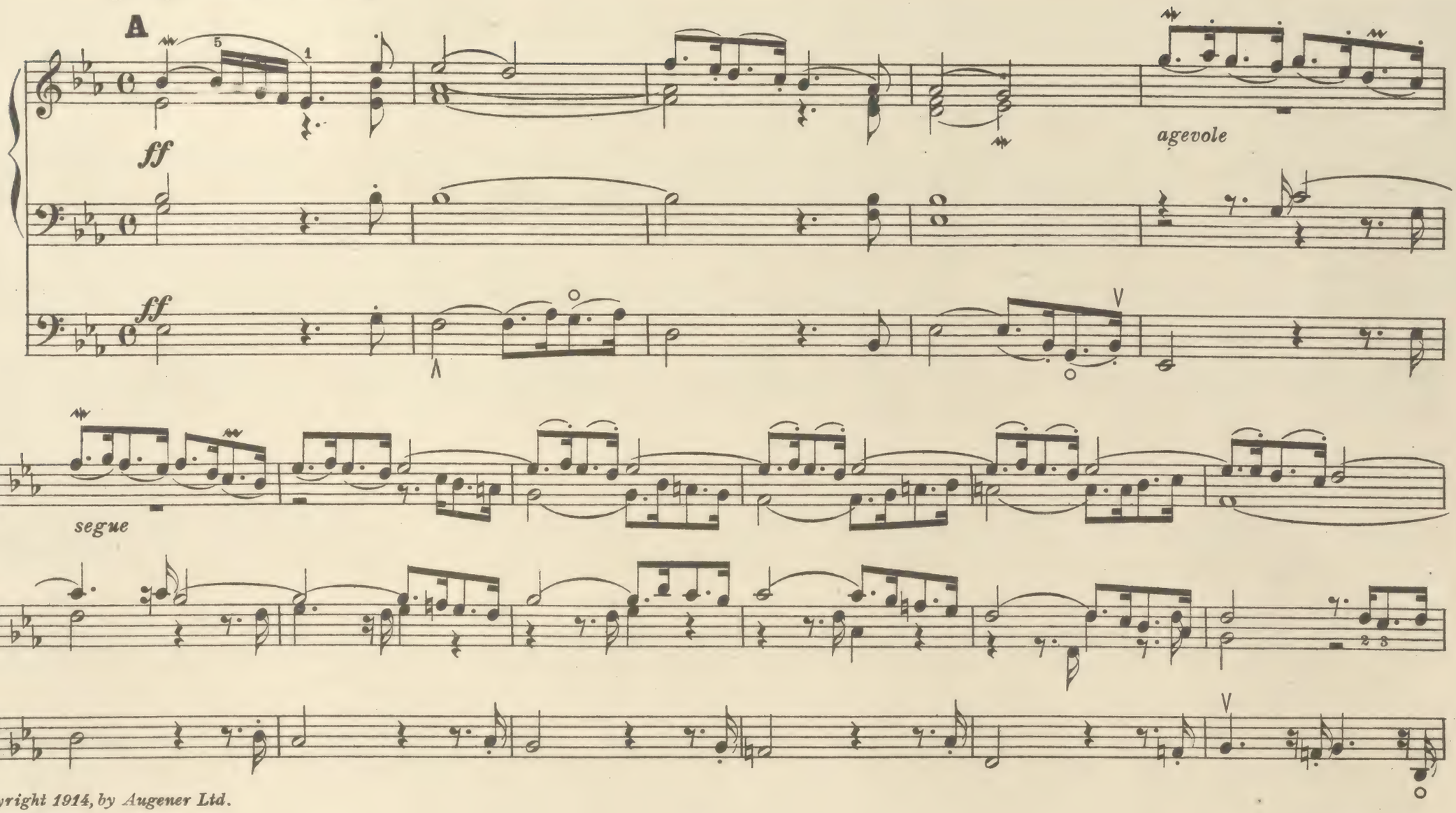
E FLAT MAJOR.

PRO ORGANO PLENO.

Although written on the Buxtehude forms, the work belongs to Bach's later period, It was one of the works included in Bach's final revision of his pieces at Leipzig.

**Nº 12.**

[Allegro Risoluto ♩ = 100.]

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A. First Subject.

L

LR

*deciso*

*tr*

Sw. opened.

Ch.

Sw.

Ch.

Uncouple Ped.

32.16. 8.

B

Gt. *mp.* Solo.

Prepare Ped. *ff* & Gt. to Ped.

L.H.

B. Second Subject in Dominant Key.

C

Gt.

Gt.

Gt.

Gt.

Gt.

RL

V

RL

RL

V

C. Return to First Subject in the Dominant.

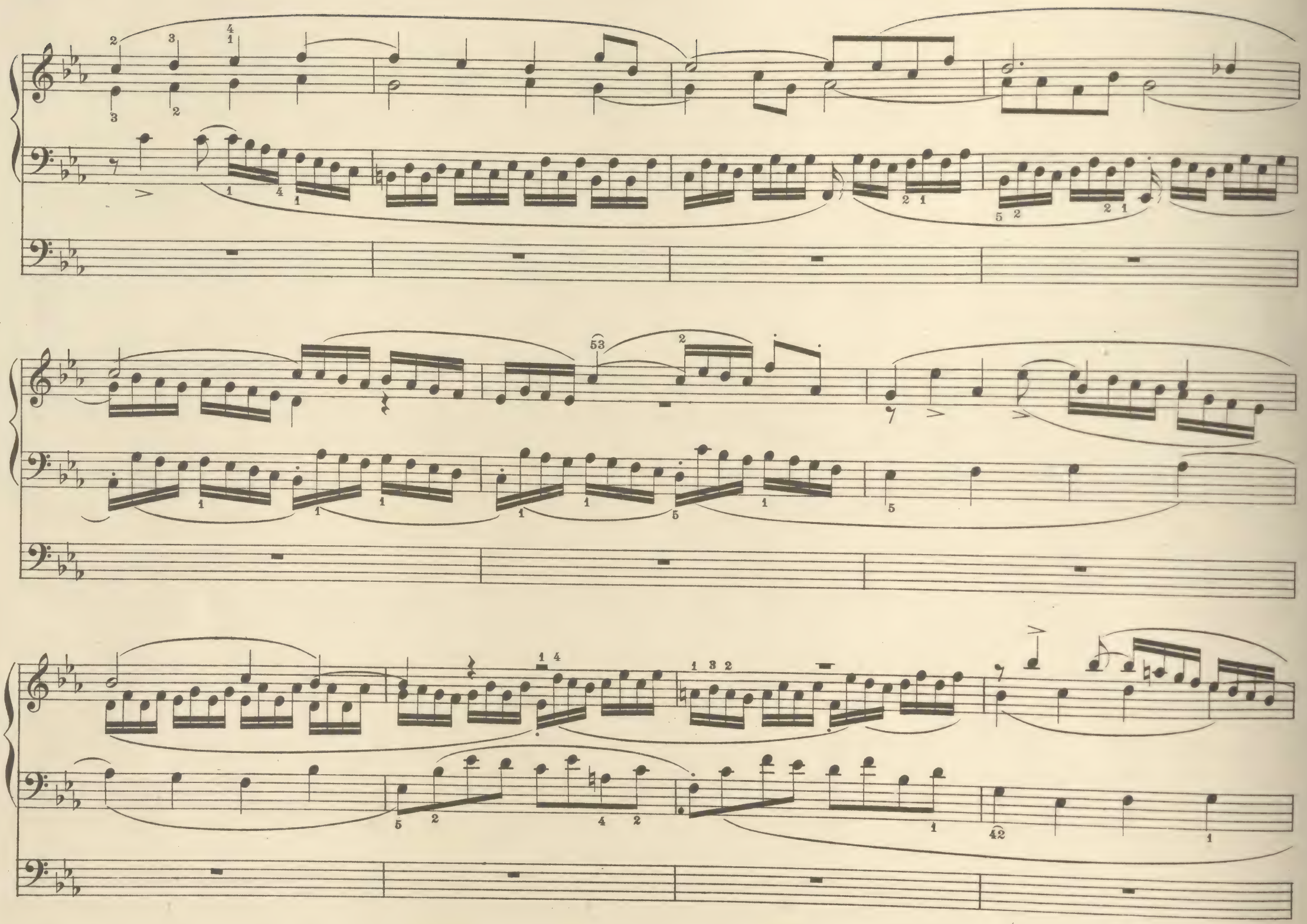
D

Sw. *f*

R

R

D. Second Chief Section (see E, page 139). Fugal Subject in Alto, C.S. in Left Hand.



cresc.

**E**

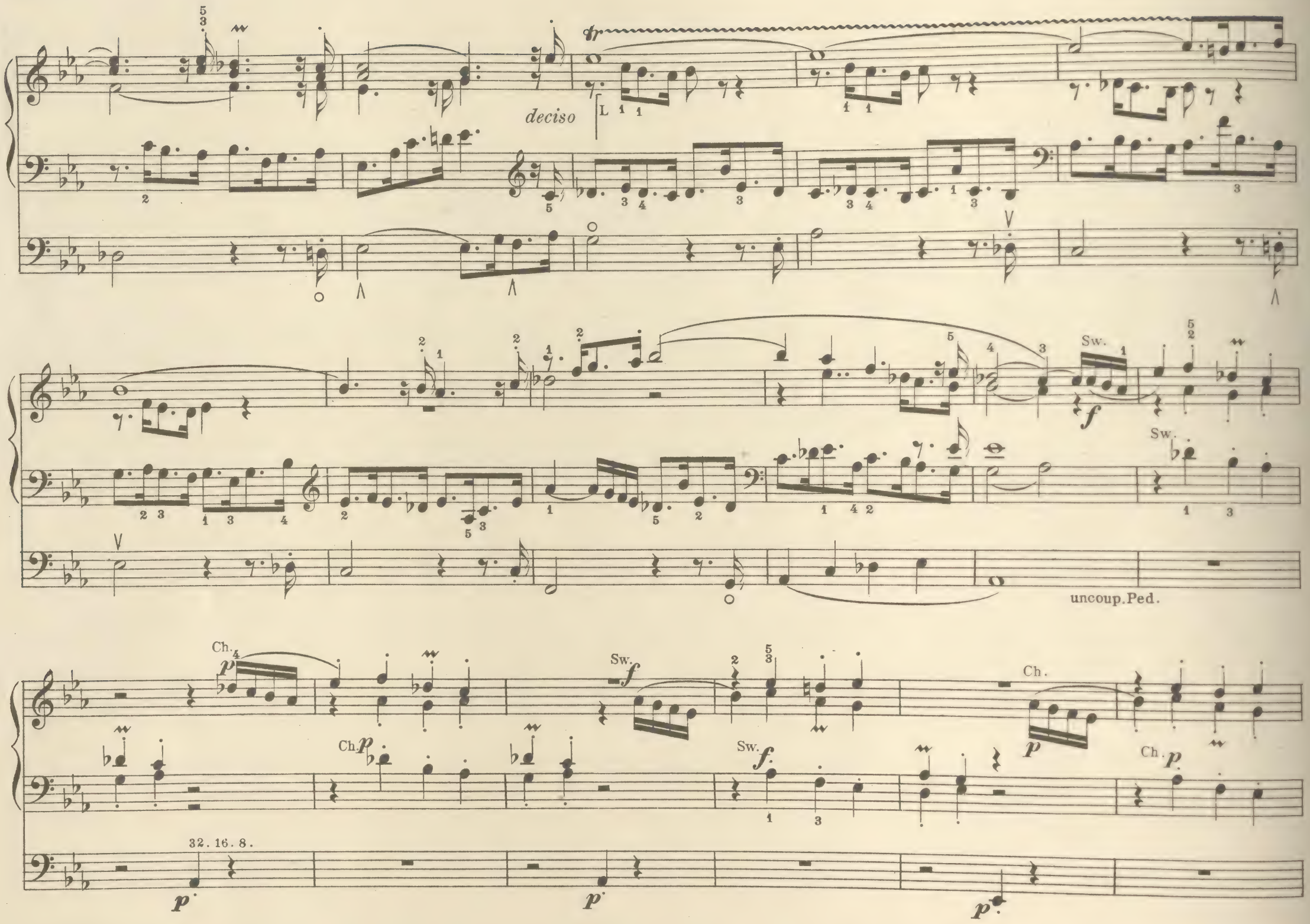
Gt. Reeds

Gt.
L.H. *ff*

(a)

*ff*

**E.** Third Chief Section. Return to First idea. (a) The semiquaver run only on the Gt,


deciso
L
Sw.
uncoup. Ped.
Ch.
32. 16. 8.

F

Gt. *mp* Solo

Sw. 2 *f*

Prepare Ped. *ff*. Gt. to Ped.

*p*

G

Gt.

Gt. both.

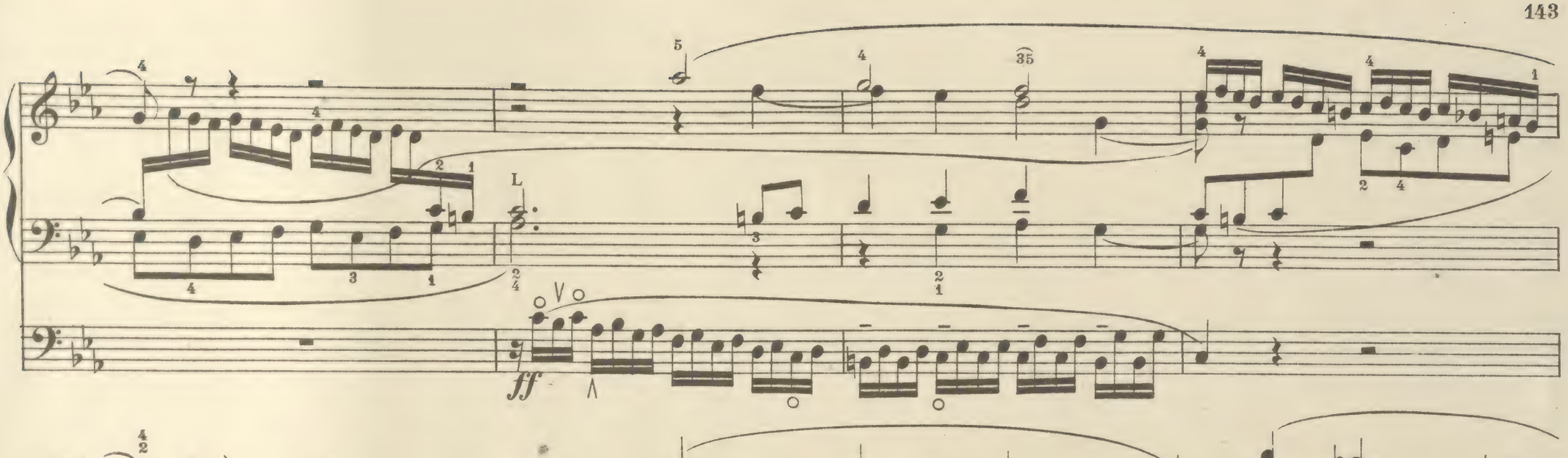
*ff* (a)

*ff*

F. Second Subject in Tonic, (see B, page 135).
G. Treatment of Third Section, D, in Tonic. (a) Keep a good supply of stops in reserve.

Gt. >

RL


ff
ff
ff

J

Sw.

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J. Reference to Second Chief Section.

K

Gt. *marc.*

Gt.

*ff*

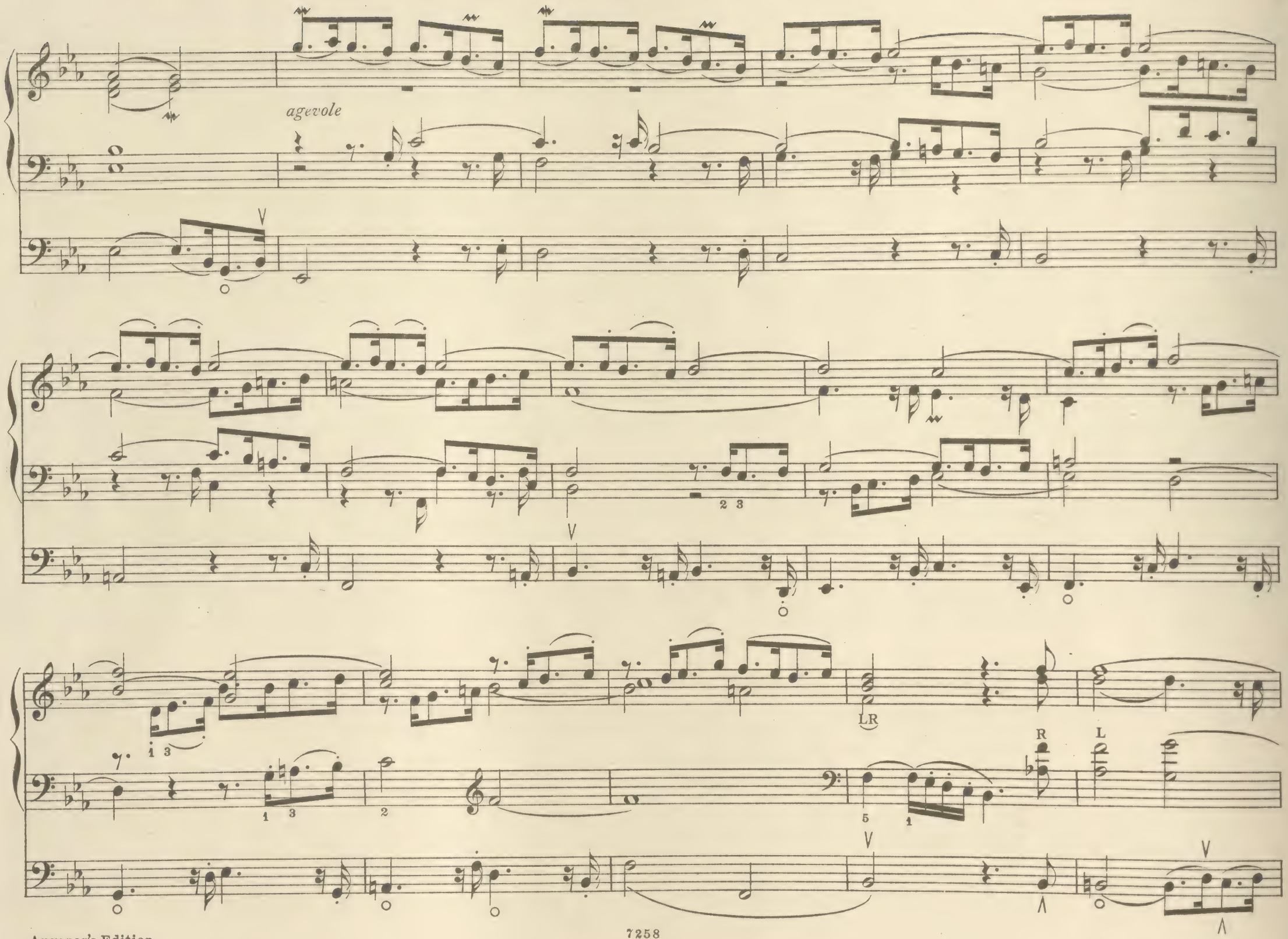
*ff*

*ff*

(a)

K. First Subject.

(a) See footnote on page 139.


agevole
LR
R
L

LR

*deciso*

*tr*

*rit.*

Sw. Full.
Gt. Diapns. 8 4 *mf* unc.
Ped. (32) 16. 8. to Gt.

# FUGUE.

(The so-called "St. Anne's" Fugue).

The likeness of the Subject to the first line of "St. Anne's" tune is very remarkable but of course the English hymntune was not known to Bach. The fugue is in 3 parts, symbolising thereby, according to some commentators the Three Persons of the Trinity.

[Moderato. ♩ = 69.]

**A** à 5 Voci.

Gt.

*mf*

B

Add

LR

LR

B. Stretto-like Passage.

**C**

[Allegretto. ♩. = 63.]

Sw. Full. closed.

*p*

Prepare Ped. *ff*

Sw.

*p*

R

*mp*

L

D

cresc.

*f*

Gt. Diapns. to Sw.

L.H. Sw.

R.H.

Gt.

Sw.

L.H. on Sw. still.

D. First and Second Subjects worked together.

mf

cresc.

f

f rit.

**E** [Con moto maestoso. ♩.= 66.]

Gt.

*ff*

Gt. Full. Flues to Full Sw.

*ff*

Ped. Full. (with 32.)

(a)

E. Exposition of Third Subject. (a) First and Third Subjects worked together.

*ff*

*ff*

rit . fff

b)

b)



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2. O Lamm Gottes unschuldig
3. Christ, unser Herr, zum Jordan kam
4. Nun danket alle Gott
5. Schmücke dich, O liebe Seele
6. Allein Gott in der Höh' sei Ehr'

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9. Nun komm' der Heiden Heiland
10. Komm' Gott, Schöpfer
11. Wir glauben all' an einen Gott, Vater
12. Allein Gott in der Höh' sei Ehr'
13. Von Gott will ich nicht lassen
14. Wenn wir in höchsten Nöthen sind
15. Herr Jesu Christ, dich zu uns wend'
16. Nun komm', der Heiden Heiland
17. Valet will ich dir geben
18. Dies sind die heil'gen zehn Gebot'

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No. 19. An Wasserflüssen Babylon
20. Valet will ich dir geben
21. Aus tiefer Noth schrei' ich zu dir
22. Allein Gott in der Höh' sei Ehr'
23. Jesus Christus, unser Heiland
24. Vater unser im Himmelreich
25. Allein Gott in der Höh' sei Ehr'
26. Jesus Christus, unser Heiland
27. Christ lag in Todesbanden
28. Wie schön leuchtet der Morgenstern
29. Wo soll ich fliehen hin
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31. Ein' feste Burg ist unser Gott

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33. Nun komm der Heiden Heiland
34. Kommst Du nun, Jesu, vom Himmel herunter
35. Wer nur den lieben Gott lässt walten
36. Gott der Vater, wohn' uns bei
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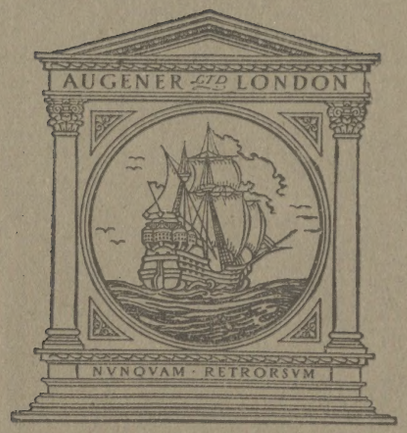
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